

THAI ART

WITH INDIAN INFLUENCES

PROMSAK JERMSAWATDI



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FOREWORD BY
DR. UPENDRA THAKUR



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Foreword

IT IS MY great privilege to write this Foreword to *Thai Art* by Dr. Promsak Jermsawatdi, a brilliant product of the University of Magadh, whom any teacher can be proud of. The Thai art has its own peculiarities but unfortunately there was hitherto no full, systematic and elaborate account of it, though some previous scholars—mainly Thai scholars—had shed light on particular aspects of the early and medieval art of Thailand. But these works were comparatively few in number, and I am glad that it is one of my former students who has striven to remove this long-felt want.

When the author came to me after taking his M.A. degree with first position in First Class for a suggestion about the topic of his research, I told him to take up the scientific study of the art-history of his own country. It is gratifying to me that he accepted my suggestion and devoted wholeheartedly to the pursuit of this subject. He worked ceaselessly with a great deal of earnestness, and I had the privilege of seeing him at his work from time to time. His efforts, I am glad, have been crowned with success.

Attention may be called to some special features of the present volume. The latest available information regarding Indo-Thai finds is embodied; the early architecture as embodied in reliefs has been rather fully described and illustrated; the origin of the Buddha image is discussed in some detail and a synthetic survey of farther Indian and Thai arts is for the first time successfully attempted. It may be remarked that the author has personally visited most of the sites and museums referred to in this work. It is really a genuine piece of research characterised by an innate sense of deep study and devotion.

Dr. Promsak Jermsawatdi, I need hardly add, has done a great service to his country for which the scholars of Thailand and outside should be thankful to him. His painstaking and scholarly work will no doubt receive due appreciation from the learned historians and Indologists all the world over. I am sure, the publication of this work will go a long way in cementing the age-old cultural ties between Thailand and India.

*University of Magadh
Bodh-Gaya, Bihar
September 7, 1977*

UPENDRA THAKUR

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I am also indebted to my most respected parents, Mr. and Mrs. Chareon and Nongnut Jermsawatdi who, not only blessed and inspired me to undertake this work, but also encouraged me in every respect to complete my work.

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Finally, I shall be failing in my duty if I do not express my sincere thanks to my close friend, Mr. Suwich Arbuaratana and my two 'brothers', Mr. Nopawong Pirun and Mr. Vichai Moongmai, the Thai students of the University. They always inspired me in preparing this work and made their own contribution by providing me almost homely facilities at the time of the investigation of this work.

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Bodh-Gaya, Bihar
March 18, 1975*

PROMSAK JERMSAWATDI

Fig. 1

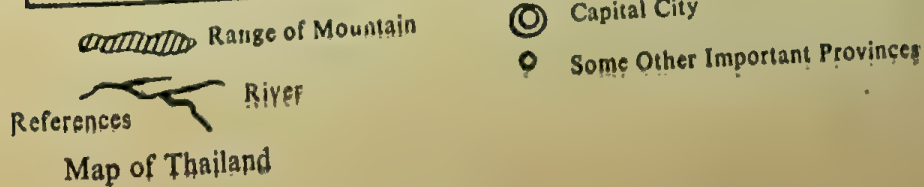
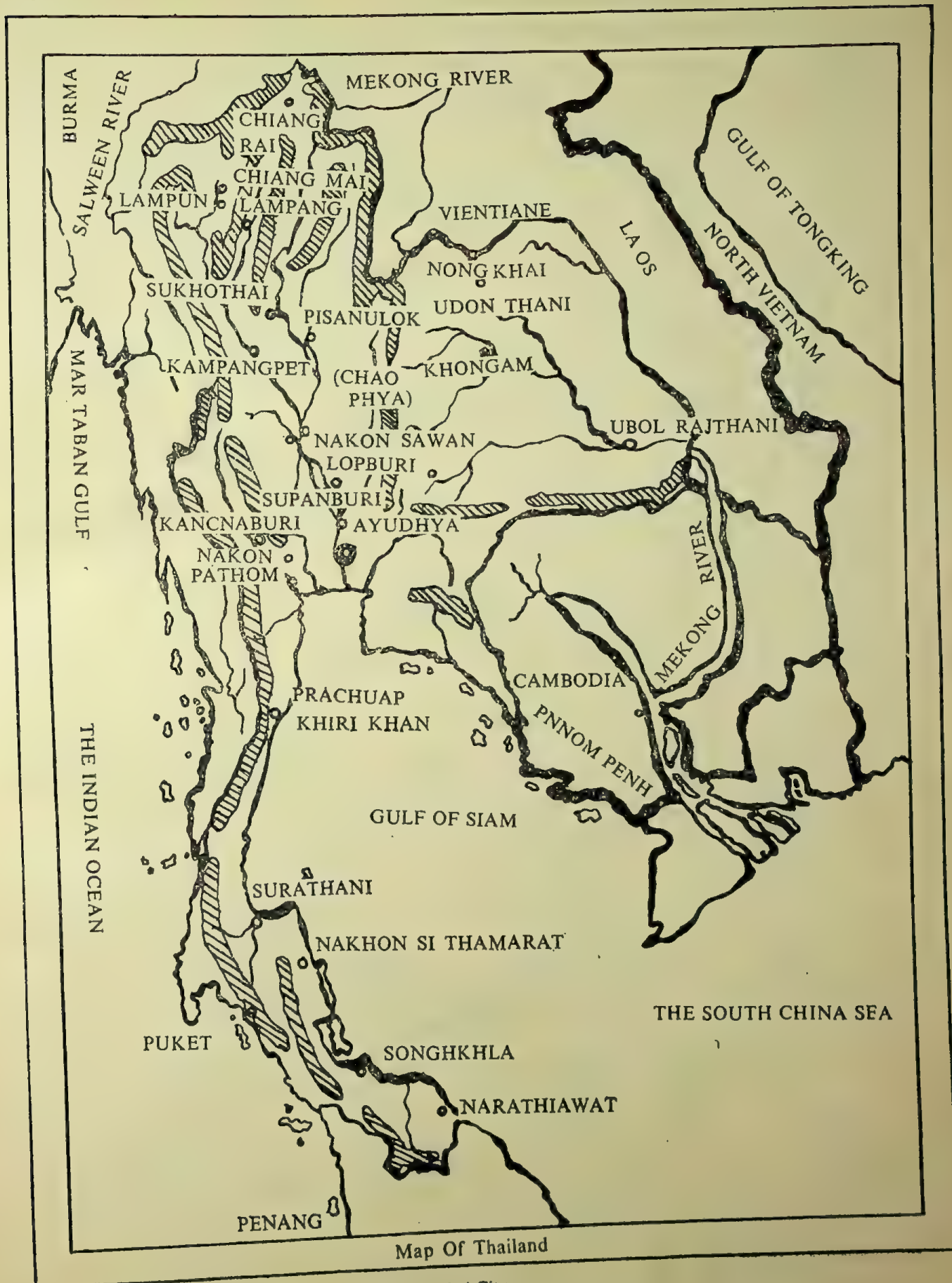
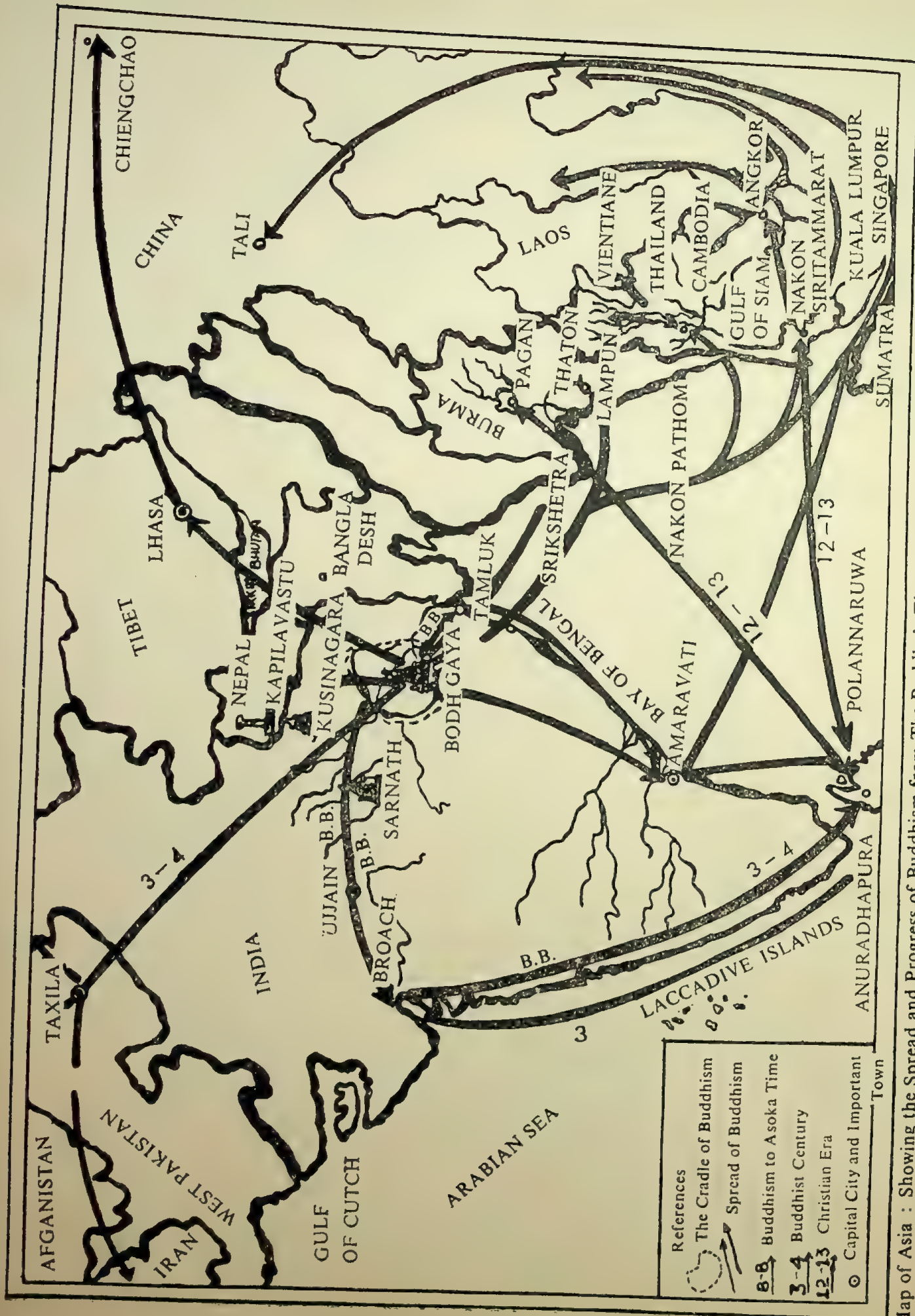


Fig. 2



Map of Asia : Showing the Spread and Progress of Buddhism from The Buddha's Time to The Present Day (6th Century B.C. — 20th Century A.D.)

Introduction

SOUTH-EAST ASIA consists of tropical lands and waters to the immediate south of China and east of India. The region of South-East Asia has two distinct parts: 1. The Peninsula and 2. The Islands, which form a horseshoe around the Peninsula and also serve as a series of stepping stones to Australia. Indonesia and the Philippines are archipelagoes containing thousands of islands. Malaysia consists of Malaya as well as Sabah and Sarawak, which are situated on the island of Borneo. There are six countries located exclusively on the peninsula namely North and South Vietnam, Laos, Cambodia, Burma and Thailand, which was formerly known as Siam.

Siam or Thailand is one of the South-East Asian countries, which is situated right in the middle of the Indo-Chinese Peninsula. To the north of Thailand lie China and Laos, the latter being adjacent to the north-east frontier. It is separated from Thailand by two sections of Mekong River. On the west and north-west, it is bounded by Burma and on the east by Cambodia and Vietnam. On the south-east it is surrounded by Cambodia, while on the south its border goes deep into the Malay peninsula between the China Sea and the Bay of Bengal touching Malaysia.

The total area of Thailand is roughly 5,13,000 square kilometres, and the land area approximately 2,00,000 square kilometres. The country also has extensive coastlines on the Gulf of Siam and Strait of Malacca.

SIZE AND SHAPE OF THE COUNTRY

As Thailand is mapped at a scale of 1/50,000, it is not possible at the present to give more accurate dimensions of her size than the following estimated figures:

South Latitude	5°40' North
North Latitude	20°30' North (approx.)
West Longitude	97°30' East (approx.)
East Longitude	105°45' East (approx.)
Widest part of country	750 kilometres
Longest part of country	1,620 kilometres
Narrowest part of country at the Kra Isthmus	64 kilometres

The general outline of Thailand resembles in shape an ancient axe, but some people think that her shape is just like the head of the symbolic white elephant (see Figure 1).

THE GEOGRAPHICAL AND TOPOGRAPHICAL FEATURES OF THAILAND

For convenience of description, Thailand may be divided into five geographical regions: the North, the North-Eastern, the Central Plain, the South-Eastern and the Southern areas.

The Northern region is known for its heavily forested mountains, teakwood, hill-tribes and cooler weather. It is divided by four rivers into four relatively large valleys, which flow to the south and join the Menam River in the Central Plain region.

The North-Eastern region is hilly, relatively arid and poor. It contains a saucer-shaped plateau with the great River Mekong as its eastern boundary. It is the largest of the five regions of the country.

The Central Plain region is a large alluvial plain called the Meram Basin most parts of which are inundated during the rainy season. The basin is intersected by winding rivers and numerous canals and streams. Its principal and well-known river is the Menam River (original name: *Menam Chao Phya*). In Thai language "Menam" means literally "the Mother of Water".

On the left bank of this river, some 40 kilometres from its mouth, stands Bangkok, the capital of Thailand. The official name of Bangkok in an abbreviated form is *Krungdep* which means the Capital City of the Gods.

In this region there are thousands of small streams and klongs (canals) criss-crossing the plain on both sides of Menam River. Used primarily for irrigation and drainage, these canals together with the lesser streams and the river serve as the major arteries for domestic commerce and transportation.

The South-Eastern region consists of rolling forest-clad hills, an extensive coastline and numerous islands with heavy jungle-type vegetations.

The Southern area represents the hilly region, rich in tin and rubber, and is made up of about two-thirds of the Malay Peninsula which has ranges of mountains as its backbone on either side of which are coastal plains.

CLIMATE OF THAILAND

The climate of the country is basically tropical, with some variations. Temperatures seldom range between 75 and 95 degrees F, but there are lower temperatures in the higher mountains of the Northern region, and the extremes in the South are less than elsewhere.

There are three seasons in most regions of the country: hot or summer season (February-May), the rainy season (June-October) and the winter season (November-January). Due to its location near the equator and also due to its insular nature which is narrow and flanked by the sea (the Gulf of Siam and China Sea on both sides), Southern Thailand has only two seasons: the summer season (February-September) and the rainy season (October-January).

Rainfall in the country varies between 40 and 60 inches annually, while the higher mountains in the North receive more than 120 inches of rainfall. But the North-Eastern area receives as little as 30 inches, while the Southern area receives rainfall over 80 inches. The West coast of the peninsula receives rainfall slightly more than the East coast.

Due to the heavy rainfall, perhaps 70 per cent of the country is covered by forests. It is classified as monsoon forest, except in the South and South-East areas where tropical rain forest is more common. Some pine and moss forests are found in the higher mountains of the Western and Northern borders. The coastlines in the South-East and the South are noted for their mangrove stands.

The Central Plain region, different from them, is without forest cover, but it is mainly under the cultivation for rice which is the main occupation of the people of Thailand. Other main occupation of the people is trade in timber. There are several million acres of forest useful for this occupation. The solid stands of teak found throughout the forests of the North are extremely valuable to the export industry of Thailand.

THE PEOPLE OF THAILAND

Thailand is divided into 71 provinces. The present population of Thailand is over 45 million. About one-half of the population live in the Central Plain and Bangkok, the capital seat of the country, which is the point of convergence for all the country's railroads. Indeed, as the economic locus, cultural and social centre, political seat and hub for administration, Bangkok completely dominates the life of the people in Thailand. Other 70 cities are basically provincial towns.

The people of Thailand are called Thai, the great majority (over 80 per cent) of them belonging to the Thai race, which forms the same ethnic group as the Laotians of Laos. To the North-East of this country

and the Shan territory of Upper Burma there are also certain Thai minor tribes scattered here and there over a large area of Southern China, Tongking of North Vietnam and in Assam, the easternmost province of India.

Ethnologically and anthropologically, the Thais are primarily of Mongoloid stock. Their ethnological and physical features are of medium stature, slight build, having an olive (somewhat between yellow and brown) skin complexion and black hair. When the Thais came down from Southern China in order to settle down in the area (modern Thailand), they intermixed freely with their several forerunners—the Mon-Khmer linguistic groups, Mon of Lower Burma, the Khmer of Cambodia, the Indonesian linguistic groups, the Malay and the Chams, the latter surviving in certain parts of South Vietnam and Cambodia. But the Thais mainly intermixed with the Chinese with whom they had close contact since the earliest phase of history.

In our time also we can see the minority ethnic groups of people in Thailand comprising more than 15 million Chinese, 7,00,000 Malays, and also the hill-tribesmen, who lived in the mountains of the North. The Malays in the South inhabit particularly the provinces near the Malaysian border. The Chinese are to be found in Bangkok and other provincial towns and are usually engaged in commerce or skilled trades.

THE RELIGION OF THAILAND

Buddhism is the state religion of this country. This religion spread from India to Thailand long before the beginning of Christian Era. The two important schools of Buddhism—the *Hinayana* (Theravada) and the *Mahayana* sects—flourished in this country from the earliest period till present day.

Thailand is one of the greatest important Buddhist centres of the world. Slightly more than 90 per cent of the Thai population are Buddhists. Since ancient times the Thais have subscribed to the *Hinayana* or *Theravada* sect of Buddhism, which teaches that salvation can be earned only through individual efforts. This sect of Buddhism became the major creed and religious faith of the Thai people.

Other religions in this country are the religions from China—Taoism and Confucianism. But the people in South are the followers of Islam, while the hill-tribesmen are animists, believing in the spirits of nature or ancestors. Brahmanism (Hinduism) as well as Christianity also survive in the country.

THE LANGUAGE OF THE PEOPLE

The Thai language as spoken in Thailand, forms a sub-division of the linguistic group known as the Thai language. This language has words in its original form of a monosyllabic type not unlike that of Chinese language. Each word is independent and complete by itself and admits no modifications as do the inflectional languages. The arrangement of words in a sentence reveals a unity with that of most of the languages of South-East Asia. Thai words, as spoken in Thailand, have features of words of Pali and Sanskrit, originally from India. This, of course, is due to the contact of cultures between the two regions.

Thus in a way the language of the Thais belongs to the type of language technically called in philology as Isolating Language. Each word is free to enter into the construction of sentences, and does not require, in a sense, any grammar. The Thai alphabet is of Indian origin. It was instituted in A.D. 1283 by the great king of Sukhothai Period. Though the Thai alphabet is modelled on the Sanskrit language, yet it bears the Khmer or Cambodian influence.

THE PREHISTORIC PERIOD IN THAILAND

Thailand is one of the oldest human habitats of the world. In many provinces of Thailand, a large number of Prehistoric artifacts have, from time to time, been discovered in course of archaeological excavations. These provide evidence that during the remote Prehistoric ages men and women used to roam

about in this country. From the results of archaeological excavations in Thailand, we know about the different periods which are as follows:

1. Palaeolithic or Old-Stone Age

The only traces of Palaeolithic man in this country are the unifacial pebble tools, which were first found by H.R. Van Heekeren, a Dutch archaeologist in 1934-44 at Kwai Noi river in the Kanchanaburi Province of West Thailand. He found six pebble tools. Twelve years later, Karl G. Heider of Harvard University and two Thai archaeologists from the Fine Arts Department, Bangkok made a brief visit to the Kwai Noi Valley, at Ban-Khao in Kanchanaburi Province. They were able to collect 104 pebble-tools and 4 flake-tools. Other authorities also found some crude pebble-tools in rock-shelters near Sai-Yok Cave, Sai-Yok sub-district, Kanchanaburi. The newly discovered material from Kanchanaburi Province as compared with the silicified tuff series of the Early Anyathian Culture of Upper Burma, represented the Palaeolithic artifacts.

2. Mesolithic or Middle-Stone Age

In 1961 A.D., the first Mesolithic human skeleton was found by the members of the Thai-Danish Prehistoric Expedition who found the fossil man lying on his back with updrawn knees in an excavation-trench at a rock-shelter near Sai-Yok Cave, Kanchanaburi. His whole skeleton was covered by the red ochre. The grave materials were some pieces of animal bones and piles of mollusc shell. It is associated with pebble tools and other artifacts. Also in 1931, Prof. Fritz Sarasin excavated some caves in the provinces of Chiang Rai, Chiang Mai, Lopburi and Ratchaburi and discovered some pebble tools in primitive clipped form. It bears close resemblance to those of the archaic Hoabinhian culture of Vietnam and belongs to the same group of artifact Mesolithic and late Palaeolithic Cultures in Eastern part of the world including India.

3. Neolithic or New-Stone Age

Ban-Khao, a hamlet in Kanchanaburi Province of Western Thailand, about 152 kilometres North-West of Bangkok was found and during 1960-62 the Thai-Danish Prehistoric Expedition carried out excavations there. The archaeologists brought to light 38 extended burials and 12 fragmentary ones. The Neolithic people in the excavation-trench rested on their backs with arms along their sides, their heads pointed towards the South-East and South-West directions. The grave goods were associated with black pottery, polished axe, etc. From the identification of these artifacts we know that they belong to the Neolithic Age of the eastern part, contemporary with that of some regions in South-East Asia.

4. The Metal Age

Metal Age remains in Thailand are scanty and sporadic in their occurrence. The discovery of Bronze Age artifacts belong to the Dongson Culture of Vietnam. Seven kettledrums were found in Southern provinces of the country, together with other artifacts, which lead us to conclude that the people of Metal Age lived in this country 3,000 years before B.C. or 5,000 years ago.

HISTORY OF THAILAND

The Thai race originated in Southern provinces of China at about the same time when the Chinese race was being formed. Thus many of the characteristics which have gone into the Thai race are found among the Chinese also.

By 650 A.D., the Thais had migrated from their original home in Southern China to their new place for livelihood, and to escape from Chinese invasion, they made a new kingdom, called Nan-Chao located in North and North-West of Yunnan. This was the first Thai kingdom, having a highly organised and well-administered state with an hierarchy of officials. For three centuries, the Nan-Chao kingdom resisted Chinese military pressure, and in 8th century A.D. it invaded China, till in the early and middle 9th century the Nan-Chao kingdom had bowed to superior Chinese strength and had become its vassal. But the Nan-Chao kingdom did not exist long. In 1253 A.D. it was invaded by the Mongol chief, Kublai Khan causing a gradual mass migration of the Thai people into South-East Asia.

In the preceding centuries, however, smaller bands of the Thai people moved southward, and in 1238 A.D. one group of them defeated the Khmer (ancestors of present-day Cambodians) garrison at Sukhothai in North Central Thailand, and established there the capital of the new Thai kingdom "Sukhothai", which literally means "Happiness of Thai people". In the Sukhothai period, King Ram Khamhaeng was the greatest king, who instituted new features, heard complaints, rendered judgments, directly supervised the chief administrators of the kingdom and led his armies in times of war. After the death of this great Sukhodayan king, all of his later successors proved weak monarchs, and by the middle of the 14th century A.D., Sukhothai had begun to decline and at last disappeared due to the invasion of the new Thai chief who built new capital at Ayudhya in Central Thailand.

In 1431 A.D. the Thais captured the Khmer capital at Angkor Thom and took several thousand prisoners, including many officials and Brahman priests, who were transported to Ayudhya. Soon after, King Boromatrailokanat or Trailok, one of the great Ayudhyan kings ascended the throne of Ayudhya and decided to seek the advice of the Khmer officials and priests on how to strengthen his political authority and administrative control. As a consequence, the middle of the 15th century A.D. witnessed the Khmerization of the Ayudhya government to the extent that Khmer concepts and institutions—which had come to the Khmers from India by way of Indian traders and priests—were diluted in the process of adoption by the Thais.

One specific effect of this Khmerization was that the patriarchal monarchy was transformed into an absolute monarchy through the application and reinterpretation of the Indian concept of divinity. Now the king's relations with his people became that of master and servant and all the people had to show servility to him. His will was law and everyone of his subjects was considered to be his private property whom he could dispose of as he wished. The result was that he became completely isolated from direct contact with the people.

For 400 years, Thailand remained an absolute monarchy, though minor changes were made from time to time as new needs arose. In 1776 A.D. the Burmese invaders destroyed the capital of Ayudhya.

After the Burmese were driven out from Thailand by the new Thai leader King Taksin the Great, the new capital was established in Bangkok in 1782 A.D. by one of the Thai generals, Chao Phya Chakri, who became the first king of Bangkok after the death of King Taksin the Great. Chao Phya Chakri established the Chakri Dynasty and himself assumed the title of King Rama Tibodi I.

The Chakri Dynasty has ruled over Thailand ever since, and it was the Chakri kings who had to face the encroachment of Western Imperialism. They placed the British and French empires in South-East Asia against each other, yielding territory along its borders when necessary, granting extra-territoriality, opening the country to trade, agreeing to fix taxes, and modernizing the government administration along Western lines which proved sufficient to meet this challenge. Because of these politics Thailand was the only country in South-East Asia to retain her independence during the colonial era.

In 1932, in Thailand the bureaucratic and military elites carried out a successful revolution. A limited monarchy was established, and the king was shorn of all his powers. Since 1932 the political history of Thailand has been the history of repeated coups usually of the bloodless variety. From 1932 until 1947 civilian bureaucrats and politicians and the military ran the government. Since 1947 the military with the cooperation of key civilians has assumed the responsibility of governing Thailand.

At the present time (1975) Thailand has a temporary constitution. It provides for a limited monarchy, but places political authority in the hands of those who undertook the 1957 Coup d'état overthrowing the state. The king is the ceremonial head of state and all state actions are taken in his name. He must act on

the advice of his ministers. This authority rests with the Prime Minister and his cabinet. There is a Constituent Assembly which is writing a new Constitution and which also serves as the legislative body under the temporary Constitution. All of its members are appointed by the Prime Minister. Cabinet members, appointed by the Prime Minister are responsible collectively for policy decisions and individually for their respective ministries. Policies are implemented by these ministries throughout the country.

CULTURE AND ART

The Culture of Thailand has two important sources of her origin—indigenous and foreign. The indigenous source comes directly from the ideas and inspiration of the people, while the foreign source came through its cultural contact with other great civilized nations such as India and China.

The customs, traditions, ceremonials and festivals of Thailand are derived from those sources. In the field of art, it mainly deals with religion such as Buddhism and cultural and artistic relationship with India and other countries. The Thais are lovers and observers of nature, amiable, mirthful and generous to everyone with whom they come into contact, due to their natural and pleasant surroundings. Thai art served religion which formed the national ideal and conception of life.

CHAPTER I

The Buddhist Land

BUDDHISM IN INDIA

IT IS CORRECT to say that India is the cradle of World Civilisation because of her outstanding contributions in diverse fields. In the history of human thought and culture, India has played an important part and her contributions are second to none. It is the birth-place of important religions of the world such as Brahmanism, Buddhism and Jainism, which influenced the culture and civilisation of many parts of the world that accepted India as their 'motherland'. They are indebted to India in many respects.

The people of India are comprised of different races. Anthropological researches have revealed that the people of India in ancient time were called the *Milakkha*, *Tasayu* (*Dasayu*) or *Tasa* people—Dravidians who represent the most primitive tribe of India. They came to India from eastern Mediterranean, when they had attained a fairly high level of civilisation. The Dravidians in India belong to the Eastern branch of the Indo-European tribe-race. But for want of military skill they could not maintain their independence and were ultimately subjugated by the Aryans, whose original homeland is still controversial. It has been suggested that the Aryans in the remote time had settled along the Valley of Volga River beyond the Caspian Sea (now in Southern Russia). In the course of time, in order to find a new place for better livelihood, they migrated from their original land in two groups. This event took place about 1,500 years before the Christian Era. One group of them migrated towards the West and ultimately became the predecessors of several European races. Another group migrated in the South-eastern direction along the area now comprising modern Turkmenistan and Iran or Persia.

Again, after some time a few groups of Aryans migrated southward along the range of the Hindu Kush mountains and the Kabul river. They came to settle on the Upper Sindhu river and the Punjab in the North-Western part of the country.¹ These people ultimately came in contact with the original inhabitants of the land, the Dravidians and fought a series of wars for the occupation of the land. In the process, the Dravidians completely lost their property and habitation and were driven southward of the country. The victors now occupied Dravidian territory and soon became a great power to reckon with.

The outstanding features of Indian civilisation were brought to light through archaeological excavations and researches. Excavations at Mohenjo-daro and Harappa have unearthed two ancient town-sites which were situated on the bank of River Ravi in West Punjab and the valley of the Indus River. The large number of architectural buildings along with archaeological artifacts excavated there brought to light new information of the most ancient prosperous civilisation of India, which had already emerged long before 3,000 years of the Christian Era.²

The discovery of the archaeological artifacts there has thrown a new light on the political, cultural, social, economic and religious conditions of the people. Anthropological researches have shown that the Dravidians were the authors and later, the Aryans or Indo-European people. It is also established that the Indus people know about religion since remote times. The cult of animism and natural worship had already played an important part in their religious life. They were almost certainly animists, worshipping the beneficent spirits of the nature, water, trees and animals. They also propitiated numerous gods and goddesses—the Mother-Goddess, Fire, Water, Wind, and Sun who all occupied an honoured place.

Even after the destruction of this civilisation, some aspects of the religious pattern survived in the successive periods—the Vedic Age and after, when Brahmanism became a dominant religious force. But

the original form of Brahmanism underwent radical changes in the course of time leading to the formation of many important sects, the most prominent among them being Buddhism.

In the history of Indian religions, Buddhism occupies a unique place. It is a religion of kindness, humanity and equality. It puts emphasis on the right conduct of Ahimsa (Non-violence) and stands for a policy of peace and not of war. It was the missionary religion which aimed at winning over the entire mankind to the doctrines of Lord Buddha. This religion put emphasis on the purity of the body and mind and the right conduct and the necessity of removing pain by the elimination of desires.

The rise of Buddhism in India gave a new face to her religious history as it was a kind of revolt against the social evils which were the direct products of the abuse of the Brahmanical religion. The transformed Brahmanism, now popularly known as Hinduism, put emphasis on the caste system, which did not find any place in Buddhism. Everybody was welcomed into the Buddhist fold irrespective of his creed or caste. It condemned slavery and the sacrificial rites (or *yajnas*) which were performed by the Brahmanic priests since Vedic times. On the other hand, it laid emphasis on the principle of Ahimsa and the purity of the body and the mind along with right conduct, which alone lead a man to the attainment of salvation or *Mukti*.

THE FOUNDER AND THE RISE OF BUDDHISM

In the sixth century before the Christian Era, there was no paramount ruler in India, whose command could have been obeyed throughout the country. It was divided into many states whose rulers and chieftains were fighting amongst themselves for supremacy. By the way, Northern India was divided into 16 states. They were not only monarchies, but also republics. The names of these 16 great states were Kasi, Kosala, Anga, Magadha, Vajji, Malla, Chedi, Vamsa (Vatsa), Kuru, Panchala, Machchha (Matsya), Surasena, Assaka, Avanti, Gandhara and Kamboja. Among the 16 states, the most powerful were Magadha and Kosala.

Besides these monarchical states, India during this period had also some powerful republics such as the republics of the Licchavis, the Sakas, the Videhas, etc. The republic of the Sakas was situated on the east of Kosala state and its capital-city was named Kapilavastu.

The political condition of India during this period marked the first stage of the formation of Buddhism in India. Prince Siddhartha who became Gautama the Buddha was the founder of Buddhism. He is called the Buddha (the Enlightened One), "Tathagata" (one who has attained the Truth), and the Sage of the Sakyas. He belonged to the Kshatriya caste by birth. His father was King Suddhodana, who had his capital at Kapilavastu, near the foothills of the Himalayas to the north of Oudh.³ His queen was Mayadevi, daughter of King Suprabuddha. Thus Siddhartha was, by birth, a Kshatriya and he took the name of Sakya from his family, and that of "Gautama" from his clan. His personal name was Siddhartha, and he came to be universally known as the Buddha after his enlightenment.

Prince Siddhartha left his home and family to seek enlightenment in the wilderness. First he lived with a group of hermits, but as he was not satisfied with their way of life, he set out to seek salvation alone. For six years he wandered until he suddenly saw the "Light". Enriched by his experience, he returned to his native city to spread his message and teach his fellow men. He condemned excesses and advocated what he called the four truths: 1. Both birth and death bring grief and life is utterly vain; 2. The vanity in life is caused by the indulgence in desires; 3. Vanity ends with the cessation of desires; and 4. Sane and intelligent decency can end all desires. He believed that individualism was sinful and that salvation could be found only in bringing salvation to others.⁴

After attaining Enlightenment under the Bodhi Tree in Bodhi-Gaya (a part of the modern Gaya district in Bihar State), Prince Siddhartha, who now came to be known as Gautama Buddha, started preaching his message personally with the active cooperation from his disciples in different parts of the country. Many chieftains of the monarchical states at that time became his followers and soon the new Order (Buddhism) became a strong religious force in the country. Lord Buddha devoted 45 years of his life to the spread of his religious doctrine till the age of eighty. He performed his last journey from Rajagriha, the former capital of Magadha, to Vaisali, and from there to Kusinagara in the country of the Mallas

(modern Kasia, east of Gorakhpur) where he died when he attained Maha Parinirvana by lying down under a grove of *sal* trees.⁵

On hearing of his "Nirvana" the ruling clan of the Mallas cremated the sacred body of the Lord with great pomp and ceremony. The relics were distributed among the nine ruling clans and several stupas were erected in different parts of India to house his holy relics. The death of the Lord took place on the full moon day of Vaisakha (May) the same day on which he was born and the same day he achieved enlightenment. The day is called the "Thrice Sacred Day".

There is some controversy about the exact date of the Buddha's birth and death. According to the Sinhalese tradition the death of the Buddha took place in 543 B.C., and as he died at the age of 80, he must have been born in 623 B.C., which is also supported by the evidence contained in the Hathigumpha inscription of King Kharavela of Kalinga.

However, the date conflicts with the established date of Emperor Asoka, the greatest Mauryan ruler of Magadha, whose coronation took place 218 years after the death of Buddha. From the historical point of view the coronation of Emperor Asoka took place in about 269 B.C., but if we accept 543 B.C. as the date of the death of the Buddha, the date of the coronation of Asoka comes to about 325 B.C. Hence, the date 623 B.C. for the Buddha's birth is not tenable.

According to another calculation, we have 487 B.C. as the date of the Buddha's death. As we know, King Chandragupta Maurya, the founder and first monarch of the Mauryan Dynasty, must have ascended the Magadhan throne about 322 B.C. According to the *Puranas*, King Chandragupta Maurya reigned for 24 years and his son, Bindusara, for 35 years. If we deduct the period of their reigns, Emperor Asoka, who was the third ruler of this dynasty, might have ascended the throne in about 273 B.C. Asoka's coronation took place after four years and this means 269 B.C. This also tallies with other views that Asoka was consecrated 218 years after the death of the Buddha. If we deduct 218 from 487, we have 269 B.C.

Some scholars, however, calculate the date of the Buddha's death by adding 218 years (according to the Sinhalese tradition) to 269 B.C. which is the established date of Asoka's coronation. Thus 269 plus 218 means 487 B.C. which is taken to be the date of the Buddha's death.⁶ Thus, 487 B.C. marks the year of death of the Buddha and 567 B.C., the date of his birth.

The Buddhist devotees have referred to their religious creed as the "Three Jewels" (*Triratna*) the trinity which consists of the Buddha, as the founder of the Truth, the Doctrine (*Dharma*) revealed by him, and the Buddhist community of monks (*Sangha*) which the Buddha founded. After the death of the Buddha, the creed of the Buddhist devotees became almost the doctrine. This doctrine has never been regarded as a philosophy, but a rational explanation of the universe. It is essentially a method, a scheme of mental training and discipline leading to salvation.

The Buddha's doctrine consisted of the Four Noble Truths or the Wheel of the Law. Accordingly all sentient life is accompanied by pain which is due to the separation of natives, friends, lovers, disappointments, results from things that are disliked, including the illusoriness of life itself, which can yield on permanent satisfaction and by means of which discontent and sorrow are conquered. Another truth is the causes for this pain, the destruction of these causes of pain and lastly the way or path that leads to the destruction of the causes of pain. The Buddha stated the way that leads to the cessation of all pain or suffering. It is the noble Eight-fold Way: 1. Right Views; 2. Right Intention; 3. Right Speech; 4. Right Action; 5. Right Living; 6. Right Effort; 7. Right Mindfulness; and 8. Right Concentration.⁷

BUDDHISM AFTER THE BUDDHA'S DEATH

The Buddha in his life had himself spread his religion in many parts of India and was helped in his mission by his disciples also. His personality and the Buddhist Sangha were responsible for the quick spread of the new Order. But, after his death, the religion underwent considerable transformation followed by a movement aimed at making the monastic order broad-based to face the challenges of Hinduism, which, in spite of the wide popularity of Buddhism throughout the country, was still a dominant religious force to reckon with.

The first step in this direction was the summoning of a General Council of the Order. It was the first

Buddhist Council which was held at Rajagriha, the capital of Magadha state during this time, immediately after the death of Lord Buddha. The Council was held near the Saptarni Cave.⁸ The date of this First Buddhist Council falls in 487 B.C. The president of this council was an old monk named Mahakassapa. By then the discourses of the Master were collated, classified and adopted as authoritative canonical texts by an assembly of 500 monks. The teachings of the Buddha were divided into two parts, now known as the *Vinaya Pitaka* and *Dhamma Pitaka*.

The Second Buddhist Council was held 100 years after the Buddha's death, about 387 B.C. It was held at Vaisali. The circumstances leading to the summoning of this Council are recorded in the *Cullavagga*, which says that the monks of the Vajji country were in the habit of practising the *Ten Points (dasa vatthuni)*,⁹ which were contrary to the rules of *Vinaya Pitaka*.

So, this matter was brought before the Buddhist Council attended by 700 monks. Bhikkhu Ajita was appointed the seat-regulator. The Venerable Sabbakami was elected the president. But nothing could come out of this Council as the Vajji monks refused to change their views and consequently a great schism took place in the Buddhist Church for the first time. The old orthodox devotees came to be known as the *Sthaviras* and the pro-changers came to be known as *Mahasamghikas*. This sect later on merged with what came to be known as *Mahayana* sect which was much different from the original Buddhist Church, *Hinayana* school.

After the Second Buddhist Council at Vaisali, Buddhism emerged as progressive religion which was actively patronised by the great Indian Emperor, Asoka (273-236 B.C.), who was one of the greatest kings in history.

Asoka is rightly looked upon as the first great royal patron of Buddhism. The Rock Edict XIII of Asoka says that in 262 B.C. the Emperor invaded the country of Kalinga (modern Orissa). In that invasion thousands of men were killed, several thousands were carried away in captivity and thousands died from the effects of the war. It is well known that this tremendous loss of life proved to be a turning point in the life of Asoka. He repented and decided to undertake no further military campaigns. Instead he adopted the policy of *Dhammavijaya* (conquest through religion).

Asoka thus became a zealous follower of the Buddha and took upon himself the task of making known to the people the teachings of the Buddha. He became a pure Buddhist lay-worshipper and paid reverence to the Buddha, the Dhamma and the Sangha. Asoka undertook a pilgrimage to the four Buddhist holy places in 250 B.C. In his time Buddhism rose to pristine heights. The Emperor conferred large gifts upon the monastic establishments of the Buddhists. In his time the Third Buddhist Council was held at the capital, Pataliputra.

The *Mahavamsa* (Sinhalese chronicle) relates that in the 17th year of Asoka's coronation, the Council was held under the presidency of the monk Moggaliputta Tissa (in the northern texts he is called Upagupta).¹⁰ According to the Sinhalese chronicle, the Council was held 236 years after the death of the Buddha. This Council was held under Asoka's royal patronage. This fact represents a most important factor in the history of the religion, for the royal convert became not only a disciple, but a zealous patron of it.

The occasion for the Third Council was necessitated in order to establish the purity of the Canon which had been imperilled by the rise of the different sects and their rival claims, teachings and practices. Also the Council made a new classification of the Buddhist canonical texts by the addition of a third Buddhist text-book *Pitaka* called the *Abhidhamma Pitaka*, which contains the philosophical interpretations of the doctrines of the First Council. After the conclusion of this council, Emperor Asoka sent several missionaries to different countries of the world, for the propagation of newly organized Buddhist faith. The despatch of Buddhist missionaries represents one of the significant results of this Council. The *Mahavamsa*, a Sinhalese chronicle, contains the list of nine groups of Asoka's missionaries to different parts of the world as below:

<i>Name of the Missionary</i>	<i>Name of the Country</i>
1. Majjhantika	Kashmir and Gandhara
2. Maharaksita	Yavana or Greek Country

3. Majjhima	Himalaya Country
4. Dharmaraksita	Aparantaka
5. Mahadhammaraksita	Maharashtra, Andhra and Pulinda Countries
6. Mahadeva	Mahisamandala (Mysore)
7. Raksita	Vanavasi (North Kanara)
8. Sona and Uttara Theras	Suvarnabhumi
9. Mahindra and Sanghamitra, the son and daughter of Asoka along with the Theras, Ristriya, Utriya, Sambala ¹¹	Lanka (Ceylon)

Thus, Asoka was responsible for the spread of Buddhism not only in India but also outside. He also adopted many measures such as going on tours of the country to preach Buddhism to the people and directing his officers like the *Yuktas*, *Rajjukas*, etc. to go on tours and preach the Law of Piety to the people in addition to their official duties. He also appointed certain officers, namely *Dharma-Mahamatras* and *Dharmayutas* to take care of the religious matters in the empire. He also built many Buddhist monuments and issued the texts of the Buddhist scriptures in the *Bhabru* Edict for the guidance of the people. The Emperor also got his teachings engraved on rocks and pillars.¹²

But, the peaceful and pristine condition of Buddhism did not last long after the death of Asoka in 232 B.C. All of his later successors were weak rulers and they did not show much zeal like their great predecessor, with the result that the new Order received a serious setback.

At last, Pushyamitra Sunga ended the Mauryan Dynasty by killing the last king, Brihadratha. Pushyamitra then proclaimed himself as king of Magadha and established the Sunga dynasty. During the reign of Sungas there was revival of Brahmanism. From the work of Taranath, the Tibetan monk, we learn that Pushyamitra (185-149 B.C.) was a great persecutor of Buddhism, and he destroyed many Buddhist monasteries from Madhyadesa to Jalandhara and killed several monks in the country around Sagala. Buddhism suffered some vicissitudes in the Madhyadesa at this time, and it also lost official patronage.

Fortunately for Buddhism, it was at this time, Buddhism was adopted by the Greeks in the North-West of India. Some of the Bactrian-Greek rulers had Buddhist learning and at least one of them, named Menander, became actually a convert to Buddhism through the preaching of Thera Nagasena. He came to be known in Buddhist tradition as *Milinda* whose name is preserved permanently in the Pali treatise named "*Milinda Panha*".¹³

Also during this time the Buddhist sculpture and architecture flourished to a high degree, through the introduction of the new form of art by the Greeks in India. They were responsible for evolving a new style of Buddhist art, usually known as Indo-Greek or Gandhara Art, which flourished mostly in the Punjab and North-Western India between 200 B.C. and 200 A.D.

But a new era dawned in the history of Buddhism in India during the time of Kanishka I of the Kushana dynasty, who like Asoka, became a convert to Buddhism towards the end of his career and undertook different measures for its propagation. Kanishka was the most powerful monarch of the Kushana dynasty, who held his sway over a wide tract of country spread over Kabul, Gandhara, Sindh, North-West India, Kashmir and parts of Madhyadesa with his capital-seat at Purushapura (modern Peshawar).

From numismatic evidence it appears that originally Kanishka I was an adherent of some form of Iranian religion, but later he took to Buddhist faith. Indeed, his reign marks a landmark in the history of Buddhism. Tradition not only represents him as a great patron of the religion, but also associates him with a galaxy of the Buddhist masters who shaped the religion in later times.

Kanishka built many fine Buddhist *viharas* and monasteries throughout the country. But the greatest important event of his reign was the declaration of the Fourth Buddhist Council. This was held in Kashmir (or at Jullundur?)¹⁴ under the leadership of great Sanskrit scholars, Vasumitra and Asvaghosha,

with full royal patronage from Kanishka I himself. The Council was attended by about 500 monks, and it settled certain controversial questions arising out of some differences of opinion between the *Saravastivada* teachers of Kashmir and Gandhara. Three large commentaries on the Buddhist texts known as *Vibhashas* were also prepared by the Council.¹⁵

Thus, during the life-time of Kanishka there was transformation of Buddhism—the old *Hinayana* or *Sthaviras* being replaced by a new form of religion known as *Mahayanism*. This has to be distinguished from the old form of the religion which was called as *Hinayanism*.

The circumstances leading to this transformation had already arisen after the conclusion of the Second Buddhist Council at Vaisali due to the insistence of the Vajji monks on the practice and regulation of the Ten Points, which had led to a sharp controversy among the devotees. As we know this was objected by the original Buddhist Church, known as *Theravada* or *Sthaviras*. The problem was raised before the Second Buddhist Council at Vaisali, but the assembly could not come to any definite conclusion. So, the Vajji monks still practising their own regulations separated from the old sect of the religion. They had proclaimed themselves as the *Mahasanghikas* or the *Ajariyavada*.

It was during the time of Kanishka that the Mahayana sect of Buddhism came into existence. In Northern India, the Buddhist Sangha and Buddhist creed in the form of *Mahasanghikas* wielded great influence, which also inspired Kanishka to adopt Buddhism. In order to re-unite the Buddhist monks he convened the Council and invited both the *Sthaviras* and the *Mahasanghikas* to meet and thrash out their differences, but he could not succeed as the two warring camps could not come to any agreement. Kanishka then changed his mind and called the new Council at Kashmir, which is known as the Fourth Great Council in the history of Buddhism. At this Council, only the monks belonging to the *Mahasanghika* sect participated. As a result, the *Tripitaka* book came to be written in Sanskrit language. Thus as regards the *Tripitaka* the *Mahasanghikas* used the Sanskrit language and the *Sthaviras* used the original Pali language in the writing. This marked the way leading to the separation in the Buddhist Order at last, giving birth to the new sect of *Mahayana*.

Although the name *Mahayanism* is found for the first time in the reign of Kanishka, its genesis could be traced to the teachings of the Buddha himself. According to him, there were three ways or vehicles for attaining *Nirvana*.

The first included those who wanted to achieve their own salvation as soon as possible without caring for others. They could realise that goal by the attainment of *Arhatship*. That vehicle was called *Arhatyana*.

In the second category came those who wanted to attain their own salvation but at the same time desired to do some good to others. They could reach their goal by *Pratyaka-Buddhayana*.

The third vehicle comprised those persons who gave up their own salvation in order to help others and dedicated their lives to that cause. They belonged to the *Buddhayana* or the vehicle of the Buddha. The followers of *Mahayanism* were stated to belong to this third category.¹⁶

Mahayana means the "Greater Vehicle" while *Hinayana* means the "Lesser Vehicle". The *Mahayanists* introduced a belief in the *Bodhisattvas* and many *Bodhisattvas* claimed the faith and allegiance of the devotees.

The Buddha was deified. Formerly the Buddha was worshipped through symbols but under *Mahayanism* the Buddha came to be worshipped in the form of a statue. The cult of *Bodhisattvas* was introduced under *Mahayanism* to act as the intermediary between the Buddha on one side and the worshippers on the other. While *Hinayana* regarded the salvation of the individual as the goal, *Mahayana* had as its objective the salvation of all beings. While *Hinayana* prescribed self-culture and good deeds as the only way to salvation, *Mahayana* began to put more and more reliance on faith in the devotion to the various Buddhas and *Bodhisattvas*.

Hinayana regards the Buddha as the Progenitor of the Law and called him a Superman with an extraordinary intellect, but *Mahayanism* looked upon him as a divinity, an eternal being who came to earth only for salvation.¹⁷ Besides this, *Hinayana* used Pali language, while *Mahayana* adopted Sanskrit language as their medium of teaching. There were also differences between *Mahayana* and *Hinayana*

with regard to metaphysical conceptions, the ultimate goal of religious life and the true nature of the Buddha.

In the course of centuries, after the decline of Buddhism in India, the two sects of *Hinayana* (Southern sect) and *Mahayana* (Northern sect) spread to other countries beyond the frontiers of India. *Mahayanism* found its way into the countries of Far East Asia such as China, Korea, Japan, Mongolia, Manchuria, Tibet, Nepal etc. *Hinayanism* spread to South-East Asia such as Ceylon, Thailand, Burma, Cambodia, Vietnam and Laos. This really constitutes a landmark in the history of *Mahayana* sect introduced in the reign of Kanishka I.

With the advent of the Gupta dynasty on the political scene of India, Buddhism received a new impetus. Although the Gupta monarchs were Bhagavatas—the worshippers of Lord Vishnu¹⁸ or adherents of Brahmanical faith, they were sympathetic towards the cause of Buddhism. The Gupta kings were quite tolerant towards Buddhism and it was during the time of Kumaragupta I that the great centre of Buddhist learning at Nalanda University was founded in the 5th century A.D. The spread of Buddhism and the perfection of Buddhist art under the Guptas is testified by the splendid monuments, sculptures and wall mural paintings of this period. A number of important inscriptions of this period recording the gifts of private donors for the Buddhist *Sangha* in the regions of Kausambi, Sanchi, Bodhi-Gaya and Mathura find mention in the record of the Chinese pilgrim, Fa-hien, who came to India during the days of Chandragupta II and who has thrown light on the condition of Buddhism in the country. Fa-hien testifies to the flourishing condition of Buddhism, especially in the region of Uddiyana, Gandhara, Mathura, Kanauj, Kosala, Magadha etc.

After the Guptas, Buddhism fortunately found a great patron in King Harshavardhana of the Vardhana dynasty. He was the king of Thanesvara, and resided at Kanyakubja (Kanauj) on the Upper Ganges. His reign (606-647 A.D.) formed the last ephemeral period of unification of northern India before the Muslim conquest. In his early days he was a great devotee of the Brahmanical religion, but became a great patron of the *Mahayana* form of Buddhism towards later period of his life. This was obviously the result of the influence exercised on him by Hiuen-T'sang, the great Chinese pilgrim, a *Mahayanist* who came to India during this time. Harsha was fond of listening to religious discourses of the learned people. He was very much impressed by the exposition of *Mahayanism* by Hiuen-T'sang.

After he became a Buddhist devotee, Harsha gave his royal patronage to the development and prosperity of *Mahayana* Buddhism. He was a patron of the Nalanda University and erected a *vihara* and a bronze temple there. He also built several thousand stupas on the banks of the Ganga.¹⁹ The humanitarian works of Harshavardhana remind one of Asoka. He prohibited the slaying of any living creature for food. Following the example of Asoka, he built *Dharmasalas* (rest houses) which were provided with food, drink and medicine for the benefit of the poor and the sick.²⁰

He also called the two Assemblies: 1. The Kanauj Assembly in 643 A.D., whose object was to take advantage of the presence of Hiuen-T'sang to spread the teachings of the Buddha in the country; and 2. The Prayag Assembly which was held in 643 A.D. to propagate the *Mahayana* faith. The accounts of the two assemblies show that Harsha was anxious to preach *Mahayana* Buddhism with an intolerant zeal which provoked open hostility.²¹

As regards the religious condition in his time, it may be said that *Mahayanism* was more prominent than *Hinayanism*. Hiuen-T'sang records in his book that he saw as many as 5,000 monasteries in working order in the empire. There were more than two lakhs of monks in those monasteries. Kashmir was one of the strongholds of Buddhism during this time.

Harshavardhana died in 647 A.D. After his death Buddhism seemed to show signs of decline. However, there was revival of Buddhism again in the time of the Pala Dynasty of Bengal as the kings of this dynasty were its great patrons and they took various measures for the development and prosperity of Buddhism. They were responsible for new endowments to the Nalanda Buddhist University and also the construction of Buddhist monuments in eastern parts of India. The great Pala monarch Devapala built many temples and monasteries in Magadha. Nalanda University continued to flourish as the chief seat of Buddhist learning.

But it must be noted that in the Pala period, Buddhism had adopted the form of *Tantric Cult* or *Tantricism*. This new form of Buddhism began to make itself felt and it came gradually to influence Brahmanism as well as Buddhism. *Tantricism* was indeed a product of *Mahayanism* itself, which laid stress on "Image or Cult worship". The germs of the *Tantricism* may be traced in the early scriptures of Buddhism itself. During the Pala period, however, it deeply influenced the religious life of the people.²² After the end of the Pala dynasty in Bengal and Bihar, Buddhism was once again on decline.

THE DECLINE OF BUDDHISM IN INDIA

Many causes are attributed to the decline of Buddhism in the land of its birth, although it continued to flourish beyond the frontiers of India for centuries. Even today, it has a large number of followers all over the world. But, it had completely disappeared from India. The chief cause of this decline can be seen in the decline of the Buddhist Sangha. With the passage of time, the Sangha became the hot-bed of intrigues and corruption. The rise and development of *Mahayana* sect of Buddhism always remained a matter of speculation and quarrel with the old-fashioned *Hinayana* sect. The *Mahayanist* and *Hinayanist* priests began to condemn one another openly. It is true that on the occasions of the Buddhist Councils, efforts were made to bridge the schism but those efforts failed ultimately.

The introduction of the *Tantric* rites in the fold of *Mahayana*, known as *Tantric Buddhism*, completely changed the whole structure of the Sangha, which ultimately succumbed to the baneful influences of the new cult. Thus, the last phase of Buddhism in India is predominantly *Tantric* which flourished under the patronage of the Pala rulers of Bengal (c. 800-1200 A.D.). The emergence of *Tantricism* in the last phase of the religion was, therefore, responsible for the sharp decline of Buddhism in India.

The revival of Brahmanical religion also gave a setback to the cause of Buddhism, which now became an object of persecution at the hands of the Brahmanical rulers. From the 8th to the 12th century A.D., most of Northern India was governed by the Rajput princes, who took pleasure in fighting and bloodshed. The Buddhist principle of *Ahimsa* did not appeal to them. They were protagonists of Hinduism and no wonder, therefore, that Buddhism practically disappeared from the whole of Northern India. South India also followed the Brahmanical faith and consequently Buddhism did not find any foothold there also.

But the important cause leading to the downfall of Buddhism was the Muslim conquest of India. The Muslims (the followers of Islam) gradually conquered India which gave a death-blow to Buddhism in this country. The Muslims were great iconoclasts and hated those who worshipped images. The Buddhists had no military traditions or the martial spirit to resist the attacks of the Muslims. The chief of the Muslim army which came to invade India in the 14th century A.D. was Bakhtiyar who destroyed the monasteries of Odantapuri and Vikramasila and massacred hundreds of monks, with the result that many thousand monks fled to neighbouring countries such as Nepal, Tibet and South-East Asia with their manuscripts and sacred relics of the religion. Some also went to other parts of India—to Orissa and the South.

So far as India is now concerned, it is a lost ground to Buddhism. It still lingers as the ancestral faith of some people who live in Assam, Chittagong, East Bengal, Darjeeling, Nepal, Bhutan, Sikkim and Simla, and only in the areas along the lower speers of the Eastern Himalayas²³ (see Figure 2). In the post-Independence period (after 1947 under the leadership of Dr. B.R. Ambedkar, members of Scheduled Castes and Harijans embraced Buddhism and called themselves "Neo-Buddhists").

Thus, after about two millennia of chequered existence, the flame that Prince Siddhartha had lighted under the Bodhi Tree at Bodh-Gaya feebly flickers in its homeland. It is true that Buddhism has disappeared from India as a religious force, but it is also equally true that it still survives in the form of universal compassion, ideals of brotherhood, truth and non-violence which have been woven into the very texture of Indian thought.²⁴ Buddhism has grown into a vital force in the life of the Indian people. It has permeated Hinduism in a deeper sense by producing the yeast that has leavened the minds and very habits of thought. Certainly Buddhist elements have persisted until the present day in a Hinduistic garb. But Buddhist thought has profoundly influenced the development of all major schools of Indian philosophy and religion. Thereby it has indirectly contributed to the further development of Indian culture even after its extinction from the land of its birth.²⁵

CHAPTER II

Buddhism in Thailand

INTRODUCTION AND ORIGIN OF BUDDHISM IN THAILAND

ANCIENT SIAM or Thailand is known as "The Land of Yellow Robes" because Thailand is perhaps the only country in the world where the king is constitutionally stipulated to be a Buddhist and where Buddhism has established itself and enriched the life of the Thais in all respects. Indeed, without Buddhism Thailand would not have been what it is today, owing to the tremendous influence that Buddhism exerts on the life of its people. Thailand is called by many foreigners as "The Land of Yellow Robes", for yellow robes are the sacred garment of the Buddhist monks and they can be seen everywhere.

In view of the fact that Thailand is one of the few countries where Buddhism still exists as a living force, it would not, perhaps, be out of place to know something about the history of the establishment of this great faith in Thailand.

Historians and archaeologists hold divergent views regarding the exact period when Buddhism is said to have reached Siam or Thailand. Some scholars believe that Buddhism was introduced in Thailand before the Christian Era—during the reign of Emperor Asoka, who is credited with having sent Buddhist missionaries to various parts of the world. Other authorities, however, are of the view that Thailand received the religion of the Buddha much later. In the following pages, we propose to examine the different views advanced by scholars to reach our own conclusion.

From literary evidence we learn that Buddhism was introduced in India in sixth century B.C. by Gautama Buddha of the Sakya clan. In spite of the strong influence of Hinduism, Buddhism spread in many parts of India and became a very popular religion within a short time. The personality of Lord Buddha together with the active cooperation of the Buddhist *Sangha* of the day was greatly responsible for the spread and development of the Buddhistic Order in India.

As caste was no bar for joining Buddhist Sangha, people of all castes had joined the Buddhistic Order, who included princes, nobles, *kshatriyas*, traders, cultivators, etc. All of them practised the doctrine of the Buddha. In the course of centuries, when the Indians crossed the frontiers of India and migrated to the various countries of Asia, particularly South-East Asia, they also carried along with them the religious faith which they practised at home. Side by side with Brahmanism, Buddhism also entered the new lands with a revolutionary zeal and soon attracted the local people towards its fold by its message of brotherhood and non-violence.

The religious chronicle *Sasanavong* informs us that only seven weeks after the Buddha attained his Enlightenment under the Bodhi Tree at Bodh-Gaya, he sent two of his disciples named Tayusa Thera and Pallika Thera to *Ramanadesa* (*Hamsavati*) now comprising the southern parts of modern Burma. Later on after eighth year of the enlightenment of the Buddha, the latter came to the city of Sudharmapura along with his disciples.¹ Although it is difficult to vouchsafe for the correctness of this statement, it can be said that the people who lived beyond the land of India knew about the significance of Buddhism.

Indians who came to settle in different countries of South-East Asia and the Far-East had their first contacts with the primitive tribes of those regions. And, by virtue of their superior military campaign, cultural heritage and advanced civilisation, they gradually occupied the regions and converted them into their colonies. The Indians spread their own culture and traditions in all these territories which marked the great beginning of the progressive stage of their cultural expansion.

Though both Hinduism and Buddhism were introduced in those countries about the same time, they expressed themselves in these regions in different shapes and forms. Hinduism believed in *Yuddhavijaya* or *Digvijaya* which has a political aspect, but Buddhism believed in *Dharmavijaya* or the conquest through *Dharma* or piety. Hinduism gave prominence to the caste system but there is no place for the caste system in Buddhism. Thus, the ways of the two religions were basically different from each other.

Hinduism had taken deep roots in countries which came to be directly ruled over by the Hindu kings such as Java, Khmer (or Cambodia) etc. Whereas countries not directly under the rule of the Indian chiefs became the strongholds of Buddhism, such as China, Japan, Burma, Laos and Thailand.²

The destruction of the Kalinga state at the hands of Emperor Asoka of Magadha compelled a large number of people to leave their homes in order to protect their lives from the fierce sword of the Magadha army. They were mostly the devotees of Buddhism and Hinduism who gradually migrated eastward and crossed over to the South-East Asia region and some island-countries, where they reorganised themselves with the former group of Indians.

Between 12th and 14th centuries A.D. Buddhism had disappeared from India owing to different causes already mentioned above. The Muslim invasion gave the final blow to the already shattering edifice of Buddhism in India. The Muslim invaders had destroyed Buddhist monuments and massacred the Buddhist monks, as a result of which the people fled to other places. Following the different routes,³ they came to South-East Asia and other parts of East Asia including the region now officially called Thailand.

INTRODUCTION OF BUDDHISM IN THAILAND

It is most probable that Siam was the first country where the Indians landed by sea-route before proceeding to the neighbouring countries. There is every likelihood that the traders who went by sea first landed at the South of Thailand. While some of them settled down there, others might have proceeded to Cambodia and Annam in the East and Malay Peninsula in the South. Thus, they were able to establish their colonies in the vast region of South-East Asia.⁴

Regarding the religious movement in this part of the world, it may be suggested that the Indians who came to Thailand and her neighbouring countries, brought the Buddhist faith and spread it in these countries. That Buddhism reached Thailand can be supported on the basis of archaeological evidence and literary and foreign accounts as well as other historical records and traditional beliefs which tend to suggest that this religion was introduced into Thailand at four different stages in different forms as detailed below:

1. *Early Theravada Buddhism (Hinayana sect or Southern Buddhism) in the 3rd century B.C.*
2. *Mahayana Buddhism (Northern sect) in the 7th century A.D.*
3. *Pukam (Pagan) Theravada Buddhism in the 11th century A.D.*
4. *Lanka (Lankavamsa or Lankavong) Theravada Buddhism in the 13th century A.D.*

The four different periods of the introduction of Buddhism in this country still remain a subject of controversy among historians and archaeologists. We propose to examine the various theories in the following pages:

1. EARLY THERAVADA BUDDHISM IN THAILAND: 3RD CENTURY B.C.

This was the first stage of the propagation of Buddhism in Thailand. On the basis of the *Mahavamsa*, a Sinhalese chronicle as well as the Rock Edict XIII of Emperor Asoka, it can be said that the great Mauryan Emperor, Asoka, after having become a convert to Buddhism and having convened the Third Buddhist Council at his capital, Pataliputra, had despatched nine groups of Buddhist missionaries to propagate the doctrine of the Buddha. Most of them went to different countries outside India for the propagation of Buddhism.

One of the missionary groups came to spread the Buddhist faith to the land which is recorded in

history as *Suvarnabhumi*. The names of Asoka's missionaries who came to that place were the Theras, Sona and Uttara. Thus, the name *Suvarnabhumi* is associated with the first phase of the introduction of Buddhism in Thailand. But the exact identification of *Suvarnabhumi* is still shrouded in mystery. While the Thai scholars believe that this place was actually in Central Thailand with its capital seat at Nakon Pathom, others, however, suggest that *Suvarnabhumi* was in Burma and its capital was at Thaton, which is a Mon town in Eastern Burma, near the Gulf of Martaban. The Laotian and Cambodian scholars, on the other hand, claim that the area of *Suvarnabhumi* is in their lands, while according to others the area of *Suvarnabhumi* represents the Malay Peninsula. We propose to examine the above views to come to our own conclusion as regards the identification of the central town of *Suvarnabhumi* and introduction of Theravada Buddhism in Thailand in 3rd century B.C.

Suvarnabhumi was well-known from very early times to the Western and Eastern countries such as Rome, Greece, Persia, India and China. It means "The Land of Gold" (*Suvarna* means gold, and *bhumi* means land). Because of its very fertile land we may also call it "The Golden Land".⁵

For the exact location of *Suvarnabhumi* we would first examine the three principal evidences which throw light on the identification of this land:

The Jataka Kathasaritsakorn refers to the location of *Suvarnabhumi* as the whole of Eastern part of the world, particularly the Indo-Chinese Peninsula.⁶ But the book *Pali Susanthi Jataka (Jataka Katha)* describes *Suvarnabhumi* as being situated in the Indian Ocean. *The Mahanithesa* mentions *Suvarnabhumi* as being the modern Sumatra island. The *Mahavamsa* and the *Dipavamsa* together with the *Milindapanha* refer to *Suvarnabhumi* or the Golden Land as corresponding to Lower Burma. It comprises the coast from Rangoon to Singapore.

Besides the literary evidences, foreign accounts also throw some light on the location of Golden Land. The records of the Greek historians are very important in this respect. The *Periplus of the Erythraean Sea* refers to the journey along the Indian Sea. This book was written by a merchant between B.E. 603-623. The author of this book has mentioned the Golden Land in his book as *Chryse*⁷ (according to Greek pronunciation). This land of *Chryse* referred to in that record represented the island situated between east of India and the border of China. On the other side, the records of the Roman historians have also mentioned about the Golden Land as *Chryse* like the Greek authors. In the record of *De Situ Orbis*, written by Pomponius Mela, it is stated that the island of *Chryse* was situated in the Indian Ocean. But Pliny in his book *The Natural History of Pliny, the Elder* states that *Chryse* or the Golden Land is the peninsula comprising the border of China.⁸ The Roman writer, Josephus has mentioned *Suvarnabhumi* in his book as being situated between the mouth of the Rivers Brahmaputra and Ganga in India.

The most important evidence we have is that of Ptolemy, the great Greek geographer, a native of Alexandria. *Ptolemy's Geography* (c. 157 A.D.) calls the Golden Land by two different designations such as *Chryse* and *Chryseersonesos*. Ptolemy says that the country of *Argyra* is the Silver Land (now corresponding to Lower Arakan in Burma) and the Golden Land is in Malay Peninsula.⁹

Besides the Greek and Roman accounts, we have also the Chinese records which throw some light on the location of *Suvarnabhumi*. The oldest Chinese record which refers to Golden Land was written towards the end of 4th century or the beginning of the 5th century A.D. It calls the Golden Land as *Kinlin* or *Chinlin* which means "the Land full of Gold".¹⁰ This Chinese record has identified the country *Chinlin* as the area which is now situated around the mouth of the Gulf of Siam. This identification has been accepted by Paul Wheatley, the Western writer, who believes that the *Chinlin* of the Chinese record actually corresponds to the area situated around the mouth of the Gulf of Siam.¹¹

But, the record of the Chinese pilgrim I'tsing refers to the country as *Kim-Chieu* meaning "the Island of Gold". According to him the country *Kim-Chieu* now corresponds to modern island of Sumatra or Palembang town in that island. Thus, from the above it can be seen that there is a wide divergence of opinion among the Greek, Roman and Chinese writers about the exact location of *Suvarnabhumi*.

Different opinions and arguments have been advanced by scholars to identify the location of *Suvarnabhumi*. The religious books of Burma—*Kalyani* and *Sasanavong* mention that *Suvarnabhumi* is situated in Lower Burma. Later on the British came to govern the whole of Burma, and the British scholars also claimed

on the basis of facts that *Suvarnabhumi* is *Sudharmanagara* (*Sudharmavati*) or the city of Thaton, in the Mon Country, but some authorities believe that it is the city of Pegu in Burma.

From this and many other suggestions made both by European and Indian scholars it can be inferred that *Suvarnabhumi* represented the area of Lower Burma or *Sudhammanagara*.¹² But, Vincent Smith did not agree with this suggestion. The great Indian scholar R.C. Majumdar also supported the view of V.A. Smith, according to which Emperor Asoka sent the two Buddhist missionaries named Sona and Uttara Theras to propagate Buddhism in *Suvarnabhumi* as mentioned in the Sinhalese chronicle, which corresponds to Burma. But, in Burma there is no archaeological evidence to support the religious expansion there. Also besides the Sinhalese chronicle, there is no other source on the basis of which it can be said that Buddhism flourished in Burma before the 5th century A.D.¹³

This opinion is also supported by Thai scholars. H.R.H. Prince, Damrong Rajanubhab suggested that Buddhism came to Central Thailand, which is the city of Nakon Pathom, not Burma. In Thailand many archaeological artifacts have been found which closely resemble the religious materials of India during the days of Emperor Asoka.

But, the Ceylonese scholar, Paranavitana, has suggested that *Suvarnabhumi* represents the area of Malaysia. George Coedes basing his views on the Buddhist tradition holds that Emperor Asoka sent two Buddhist missionaries to *Suvarnabhumi* before 3rd century B.C. According to popular belief, this area corresponds with the country of the Mon race. But archaeological evidence in the form of a fragmented Buddhist scripture found at a hamlet of Moungun, near the old location of Prome city indicates that its period is not older than the end of the 5th century A.D. Thus the period of the introduction of Buddhism in this part, according to Buddhist tradition is about 3rd century B.C. So, this religion did not spread in this region.¹⁴

Meanwhile, John F. Cady in his book "*South-East Asia: Its Historical Development*" has suggested that the land of *Suvarnabhumi* is situated in the area to the north of the Gulf of Siam. It means that *Suvarnabhumi* represents the whole area which spread from the valley of the Menam river up to the Malay Peninsula. Rhys Davids has fixed the border of *Suvarnabhumi* from the Mon or Ramanadesa country up to Champa or Vietnam and from Burma up to the Malay Peninsula.

After a careful analysis of the views mentioned above as well as the different sources pertaining to the identification of *Suvarnabhumi*, we propose the following identification:

One authority had opined that *Suvarnabhumi* is in the Sumatra island because over 1,000 years ago, Sumatra was designated by the people as Golden Island. This designation can be found in the book *Kathasaritsakorn* which mentions one merchant named Samudrasura, who went to *Suvarnadvipa*. Also the record of the Chinese pilgrim I'tsing refers to *Suvarnabhumi* and *Suvarnadvipa* as being one and the same area. It is Sumatra. But the fact that the area of this island is mentioned in the ancient Pali book as *Dvipa* not *Bhumi* shows that the Sumatra island had its different features which do not correspond to the island mentioned in the accounts of Ptolemy and Chinese chronicles. In other words, *Suvarnabhumi* was not the same as Sumatra, and *Suvarnabhumi* and *Suvarnadvipa* were not one and the same.¹⁵

Further, *Suvarnabhumi* is said to have been situated between the mouth of the Ganga and Brahmaputra rivers in India, according to some scholars, it may therefore be suggested that a close perusal of the evidence contained in the Jatakas and Buddhist texts would show that the ships which came to trade with *Suvarnabhumi*, on their journey must have started from the sea-port of Champa,¹⁶ in Eastern India. The Jatakas mention the sea-journey of the Indian merchants which were very dangerous, resulting in frequent shipwreck.

Thus, *Suvarnabhumi* seems to have been situated far and far away on the other side of the sea. As the city of Champa was situated at the meeting place of Champa and the Ganga rivers, *Suvarnabhumi* may be located on the eastern side of the Ganga river. The distance was very short and only small ships could go for trading purpose in best climatic conditions and without any harm, without worrying about the destruction of the ship and the turbulent sea.

This contention also finds support in Ptolemy who has referred to the Golden Land in these areas, but it seems, that the Golden Land of Ptolemy's account is the place far away from the sea coast, which, accord-

ing to him, was full of white-skinned people. It would thus mean the place around Assam and Indo-Chinese peninsula, not in India proper. It may, therefore, be concluded that if at all there was the Golden Land to the east of the mouth of the Ganga river, it was not the *Suvarnabhumi* where Emperor Asoka sent the missionaries to propagate Buddhism.

We now propose to consider the identification of *Suvarnabhumi* with the Lower Burma or Mon country.

From the study of all sources, we infer that the land of *Suvarnabhumi* represented the most important centre of trade and commerce in ancient time. It was the centre of export and import goods from Eastern and Western part of the world suggesting it was an important international trade-market. Then the question arises: Was Lower Burma or Mon country an important international trade-market in those days?

Around 157 A.D. the ships could cross the Indian Ocean by following the straight route from Ceylon to the Malay Peninsula. This fact is clear from the accounts of the Chinese pilgrim Fa-hien. This shows that first of all the merchants sailed their ships along the sea-coast, but with the passage of time and insecure position of voyage, they followed the route far away from the coast. Trade in those days was conducted in two ways: 1. Interior trade, and 2. Exterior trade with well-organised routes. The latter depended on the mercy of nature and regular monsoon in the season.

In order to save time and extend their trade-activities, the merchants sailed along the small sea-ports for the purpose of direct route for their going and coming while the monsoon was favourable without breaking their journey on the way during the year. Thus, by this way, the sea-trade route had extended far away from the coast and if any place represented the gulf, the trade-route must cut across to find the direct way between the different areas. It is against this background that one would have to look for the mysterious *Suvarnabhumi* either in Lower Burma or Thaton of Mon country or some other area.

A close look at the ancient map would show that the Indian Ocean is situated in one great gulf shut off by the Indian peninsula on the one side and Malay peninsula on the other. Thus, the area of Burma and Mon was then located in the shut-off side of the gulf, which is geographically a proper place for being centre of trade-route. On the other hand, the city of Thaton or *Sudhammavati* country represented the narrow place, which again seems geographically unsuited to be a trading centre with the southern island-countries and Chinese sea territory. The geographical features of the country must be so as to establish a new sea-port in the Malay peninsula for better facilities of trade and commerce. The new sea-port, the centre of trade and communication could in no case be Thaton or Lower Burma itself, keeping in view its topographical features.

As we know, the world market needed wood, perfumes, oil, cotton cloth, silk, spices, metal and silver, and ceramic ware. The above articles though they were available in Thaton and Lower Burma, their quantity was too small to support the need of the world market. But, all these goods were available in Indo-Chinese peninsula, north of modern Thailand and Yunnan, and it appears that the goods from these areas were supplied to the world market through Thaton and Lower Burma. So, we feel that the latter could in no case form the important centre of *Suvarnabhumi*.

According to the account of Ptolemy, Takkola was the sea-port of Golden Land or *Chryse*. The archaeologists have accepted that Takkola is situated on the Kra of Malaya or it is Takuapa city in Southern Thailand.¹⁷ This raises another problem. Where was the central authority which ruled over Takkola? It may be Thaton or Lower Burma in Martaban Gulf or other places. But, the area of Martaban Gulf and Gulf of Siam could not be united in one country, because both of them were vast territories. Also, the trade-route by sea in order to cross one side of the gulf must pass through the coast of Gulf of Siam. This way, the people in Martaban Gulf had difficulty for naval expedition.

Thus, it may be concluded that the central authority which exercised its sway over Takkola was the state in the Gulf of Siam and Malay peninsula, not Thaton or Lower Burma. Another reason for this is that the land of Martaban Gulf is very far from Takkola. Both the sea and land routes to Takkola were difficult and the people of Martaban Gulf could not have control over this area, which would show that Takkola belonged to one of the peoples inhabiting the area of the Gulf of Siam. In fact, they were the people of *Suvarnabhumi*.

Historical researches as well as the Mon legends and traditions have shown that Thaton was established at the time of the Buddha and up to the days of Emperor Asoka, Thaton received Buddhism through the patronage of the former. If we accept the Mon legends, it may be then said that Thaton was an independent state in the jungle of the primitive people, and as such it could not rule over Takkola which was situated far away from this area. As the land under the domination of Thaton and adjoining tracts was very fertile, the people of Thaton never spread to settle up to Thakuapa or Takkola. Asoka must have sent his missionaries to other places, not Thaton. It was an important centre of trade with India since remote times and was the country at Gulf of Siam which controlled Takkola at that time and constituted an important sea-port. It was certainly *Suvarnabhumi*.

Thus, the land around the Martaban Gulf was not existent during the days of Emperor Asoka, when Buddhism was propagated by Sona and Uttara Theras. Thaton or Lower Burma was then not the suitable place for religious expansion.

Thus, from the above, it is safe to conclude that *Suvarnabhumi* represented the area north of the Gulf of Siam. It is not Thaton, *Sudhammavadi* or Mon country, or Lower Burma.

The exact location of *Suvarnabhumi* should, therefore, be traced to Central Thailand and north of the Malay Peninsula, which is also supported by positive archaeological evidences.

Thai scholars had claimed that *Suvarnabhumi* is in the area of Thailand lying in the western part of the Menam river. There are several towns in Thailand, whose names are associated with gold or '*Suvarna*' such as the cities of Angthong (the basin of gold), U-Thong (the cradle of gold), Supanburi (the city of gold), Kanchanaburi, the north of Malay peninsula at Surathani whose original name is Muang Thathong (the port city of gold). All these towns show that they had derived their names from the name of *Suvarnabhumi* of ancient times. Formerly, these towns were same as the territory lying in the valley of Menam river which was called *Suvarnabhumi*.¹⁸

However, not only in Thailand, but also the word 'gold' is associated with some of the place-names, for instance, the name 'Sunaparanta' in Burma which means the border-city of gold, and also 'Thathong', which is the original name of the city of Thaton, Mon country, also means the land or area of gold. This association of names with gold both in Thailand and Burma as well as Mon would signify the location of *Suvarnabhumi*. This similarity in names creates confusion rather than solve the problem.¹⁹

But, the geographical situation of Lower Burma and Mon of Thaton mentioned above must not be mistaken against the possibility of its being the famous ancient land of *Suvarnabhumi*. Considering the situation of the area north of Gulf of Siam, we find that the area was not land-locked like Lower Burma or Thaton of Martaban Gulf. If the Indians sailed to the east, their journey must have started from the sea-port in the eastern part of India. They followed the main sea-route which led directly to Malacca, Sumatra and turned upward to the Malay Peninsula and south of Thailand, to Takkola, and proceeding on to Central part of Thailand which is considered as the centre of *Suvarnabhumi*. But by this way, it is very difficult for the foreigners to go to the Martaban Gulf which combined Thaton and Lower Burma areas. Thus from geographical point of view we think that the whole area of Central Thailand, north of the Gulf of Siam and Malay peninsula represented the famous *Suvarnabhumi*.

This suggestion is further supported by archaeological evidences which have been found in those areas. From archaeological excavations and researches, Thai historians and archaeologists have come to the conclusion that the land of *Suvarnabhumi* and its central principal town were located in the centre of Thailand as well as some parts of southern Thailand.

In the course of archaeological excavations, a large number of evidences have come to light, all of which have a particular bearing on Buddhism. Specially the Buddhist antiquities discovered at Nakon Pathom (*Nagara Pathama*, now a modern city situated 56 kilometres west of Bangkok) show that this city in those times represented the central capital of *Suvarnabhumi*.

On the authority of the literary sources and Siamese traditions, Thai historians believe that Nakon Pathom is the place or the first place in South-East Asia where Asoka's missionaries, Sona and Uttara Theras, came to spread and propagate Buddhism as many archaeological objects have been unearthed in the area surrounding this town. Nowhere in any of the countries mentioned above, not even at Thaton or

Lower Burma could one find such a large and varied number of ancient Buddhist antiquities as were found at Nakon Pathom.²⁰

Prominent among the Buddhist antiquities at this town is the huge stupa which the Thais called *Phra Pathom Chedi* (*Pathama Chetiya*) popularly believed to have been built in commemoration of the visit of Asoka's missionaries Sona and Uttara Theras who came to propagate the religion there. *Phra Pathom Chedi* is one of the most important evidences which prove that Nakon Pathom was the capital-city of *Suvarnabhumi*. We do not know precisely who built *Phra Pathom Chedi*, but whoever was able to erect such a tremendous stupa must have been the ruler of the land, and he must have had it constructed in his capital. This great stupa was most likely erected in 3rd or 4th century B.C.

This must have been the time when most of the people of *Suvarnabhumi* already professed Buddhism, at the inspiration of Asoka's missionaries. When this stupa was completed, the environs became a temple, and the Buddha relics given by Asoka might have been placed in it. This great *chedi*, therefore, came to be reckoned as a great sanctuary where Buddhism first took root in Thailand and from where it spread to neighbouring countries.²¹

The contention that Nakon Pathom²² was the important town of *Suvarnabhumi*, and the great stupa of *Phra Pathom Chedi* offers the first reliable historical evidence of the introduction of Buddhism in this country, is also supported by the following facts.

The present *Phra Pathom Chedi* is a new one which was restored several times. The original form of the structure of this stupa was replaced by the new one in course of restoration of this stupa in the reign of King Mongkut or Rama IV of Chakri Dynasty (Bangkok period). King Mongkut on his accession to the throne had given his royal patronage for the restoration of this important stupa. This was done in A.D. 1853 by building an enormous *Chedi* to cover the original one, but the first construction could not be completed. So the construction of the new *Chedi* was again undertaken in 1860 A.D. and to the new form were added four chapels built for housing four images of the Buddha in different attitudes at the four cardinal points with a circular gallery connecting them. This is the new form of the stupa.

But what about the original structure of the stupa? The original *stupa* which was replaced by the new form of construction during the reign of King Rama IV bore close resemblance to the Indian *stupa* of Sanchi.

The history of Indian art records that the *stupa* of Sanchi was built in the reign of Emperor Asoka. According to the *Mahavamsa*, the Sinhalese chronicle, when Asoka halted for some time at the city of Vidisa, he erected the monument at Sanchi. The main feature of Sanchi stupa consists of a dome or *Anda* of *stupa*. The dome is surmounted by a structure consisting of a square railing within a pedestal supporting a shaft of the umbrella (*chattra*) and *harmika*. The crowning umbrella in the centre of the *harmika* of which several pieces were found in the debris. The great *stupa* at Sanchi marks the most important early Buddhist monument and plays an important part in the study of Buddhist art in India.²³

As noted above the original structure of *Phra Pathom Chedi* at Nakon Pathom resembles the Sanchi *stupa*. If the *prang* (spire of *sikhara*) or the upper portion of the *stupa* is taken away, it would be seen that the lower portion of the *stupa* in the form of dome or *anda* resembles the dome of great *stupa* at Sanchi. The dome of *Phra Pathom Chedi* has its shape circular like an inverted basin or cup. On top is placed a square altar or *harmika* which is crowned with a parasol (*chattra*). The base is also square, having a circumambient gallery and enclosure outside. (Nowadays there is a replica of the original *stupa* which is situated south of the new *Chedi*.)

Thus, it seems that the first phase of the construction of this *stupa* was contemporary with the expansion of Buddhism in this land through the patronage of Emperor Asoka. The style of this *stupa*, certainly under the craftsmanship of local artists of the *Suvarnabhumi*, bears the strong influence of Indian architecture and sculpture which owes its origin to the inspiration of craftsmanship from Asoka's missionaries—the Theras, Sona and Uttara. As is well known, Indian traders, ascetics, princes and other classes of people brought with them Indian culture, tradition and their religious faith and creed along with their local artistic activity to spread in these regions. In the case of *Suvarnabhumi* the new religious style of Indian art played a notable part in the construction of Buddhist monuments in

commemoration and service of religion. As can be seen, in Lower Burma, Thaton, there is no great stupa built during this period. We can, therefore, accept that *Suvarnabhumi* had her central city at this Nakhon Pathom.

This view is further supported by the Buddhist antiquities which were unearthed at Nakhon Pathom and in the neighbouring towns. All these antiquities belong to the same style as was prevalent in the reign of Asoka in India—symbol representation and no statue worship in human form which became popular in later periods.

In the course of archaeological excavations, several Buddhist sculptural antiquities were unearthed at Nakhon Pathom and her neighbouring towns. Prominent among these antiquities was the Stone Wheel of Law bearing the Buddhist credo *Ye Dhamma hetuppabhava tesam hetum tathagato aha Tesanca yo nirodha ca evam Vadi mahasamano* in Indian script.⁴ Other antiquities were stone-images in the form of deer and wheel as well as the crouching deer. Other objects were tablets bearing the Buddhist credo, carved altar (*asana*) and the Buddha's foot-prints and the votive tablet of Buddhist symbols.

In recent years, the archaeologists from the Department of Fine Arts, Bangkok and the staff of Pennsylvania University (U.S.A.) had excavated the ancient town-site at Nakhon Sawan and Nakhon Pathom provinces. They had discovered ivory combs bearing the designs of Indian style and Indian seals along with the Stone Wheel of Law. All these Buddhist antiquities now conclusively prove that they belong to the objects which used to be worshipped before introduction of image-worship by Indians. This is known as worship through symbols or symbolism.

Lord Buddha was not worshipped in human form in the early period but only through symbols. The four important events in the history of the Buddha such as his birth, his attainment of Enlightenment, his first Sermon or *Dhammachakrapavatanasutra* at Deer Park in Sarnath (Banaras) and his death at Kusinagara, were introduced in the form of symbols and no attempt was made to portray the Buddha in human form. The symbol of Wheel of Law represented the First Sermon of Lord Buddha at Deer Park in Sarnath, Banaras. The symbol of stone-pedestal or altar (*asana*) was associated with the couple of deer crouching before it in some cases and in other cases the stone altar below the Bodhi Tree represented the enlightenment of the Buddha under the Bodhi Tree in Bodhi-Gaya of Bihar state. The symbol of *stupa* means the death of the Buddha.

All these forms of Buddha-worship were prevalent up to the reign of Emperor Asoka in 2nd-3rd century B.C. By the way the stone in the form of wheel was called by Thais as *Dhammachakra* and the crouching deer indicated that they were the production of Asoka's time. From the artistic point of view the motifs which have been carved at the surface of stone wheel and the figure of deer clearly indicate that they belong to the style of Mauryan art.

It was for the first time during the period of the Kushanas that the Buddha came to be represented in human form and a new school of Buddhist art was born which subsequently came to be popularly known as the Gandhara School of Art which flourished between the 1st and 5th century A.D. beginning with the reign of Kanishka I. From that time onward the symbolism or symbolic worship disappeared completely from the creed of the people.

A large number of symbolic Buddhist objects unearthed at Nakhon Pathom and her neighbouring towns lead us to believe that they came directly from India to that land during the time of Asoka. The Stone Wheel of Law or *Dhammachakra* was the implement of the religious propagation, which was initially carried to *Suvarnabhumi* by the two missionaries of Asoka along with the stone bearing the symbol of Bodhi Tree and stone altars to be shown to the natives of *Suvarnabhumi*, by way of religious illustration. The missionaries carried those objects in large numbers.²⁵

After they had already settled in the land, they started teaching the technique of carving those Buddhist objects by the local artists. Thus we can see that Indian art exerted a strong influence on the primitive art of this country from that time. In view of the facts mentioned above it can be said with certainty that this Nakhon Pathom is the first place where the missionaries of Emperor Asoka came to propagate the Buddhist faith in *Suvarnabhumi*.

Not only the archaeological objects unearthed at Nakon Pathom, but also some other objects in other surrounding cities such as the cave named Klao Luang in Petchaburi Province, having an old stone bearing the foot-prints of Lord Buddha, the stone deer, and Stone Wheel of Law (discovered at Ban Ku Bua, Ratchaburi Province) prove the above contention. The symbolic objects in connection with Buddhism also have been found at Nakon Sawan, Suparnaburi and Nakon Ratchasima Provinces, which conclusively prove that this was really the extensive area of *Suvarnabhumi* in the days of Buddhist propagation by the missionaries of Emperor Asoka.

On the other hand, very few archaeological objects have been found in Lower Burma, especially in the city of Thaton. The absence of Buddhist monuments and sculptural objects at Thaton in Lower Burma indicates that this area is not *Suvarnabhumi*. Even the few Buddhist antiquities unearthed there, seem to have been carried there from Nakon Pathom in the process of communication and exchange between the two lands. Later, the objects unearthed there came to be made by the local artists who mostly copied the pattern from the objects at Nakon Pathom in Central Thailand.

It may, thus, be concluded that *Suvarnabhumi* is located in Central Thailand, north of the Gulf of Siam. Its important cultural town is certainly Nakon Pathom, and the whole area of *Suvarnabhumi* comprised the Central, North-Eastern and Southern parts of Thailand. *Suvarnabhumi* is not located in Lower Burma, Thaton of Mon country or Sumatra or Malay peninsula as the scholars had believed for a long time.

This identification naturally raises a second question: When did Buddhism of the Theravada sect reach Thailand?

According to prevailing opinion of both Thai and foreign scholars, Buddhism was introduced for the first time in Thailand in 3rd century B.C. after the Third Buddhist Council at Pataliputra under the patronage of Emperor Asoka. The Theras Sona and Uttara, Emperor Asoka's two missionaries were responsible for the introduction of Theravada sect in this country. It is the general belief of the scholars, but this argument is not convincing. On the basis of unimpeachable evidences we can say that Buddhism was introduced in Thailand before 3rd century B.C. even before Asoka sent his missionaries to propagate the religion there.

According to literary sources during the life-time of the Buddha, only seven weeks after he had attained Enlightenment he sent two of his disciples to the area of Indo-Chinese peninsula for the religious propagation. It is possible to believe that after this religion took deep root in India many of the Indians became Buddhist devotees and they heard about the wonderful story of the new land. The preachers were the two disciples of the Buddha himself, who after their return journey from the area of Indo-Chinese peninsula to India, told the people about this new land.

Later, some groups of them consisting of people of all classes including monks migrated from India to that new land for making their fortune and earn a better livelihood. The Buddhist monks later on settled there and on the basis of their superior Hindu culture and civilisation they came to occupy a high position in the society. By the way, this religion had established itself in this land long before 3rd century B.C., which can also be seen if we cast a look at the formation of the empire of Funan.

Funan was situated in the area comprising modern Cambodia. It is in the East and South-East of Thailand. The first founder of this empire was Kaundinya or Huien-Tien, a Hindu by birth and follower of Lord Siva. During his time and also during the time of his successors Saivism became the state religion of Funan. The Funanese ruler had conquered many territories and made them as his vassal states, which also included the land north of the Gulf of Siam or along the valley of Menam river which was also the territorial extent of *Suvarnabhumi*.

Before the occupation of *Suvarnabhumi* by the Funanese ruler, the former had already been the land of Buddhism for long. Buddhism did not come to this land during the time of Funan's occupation. In fact the rulers of Funan were not at all sympathetic to this religion. However, the *Hinayana* sect of Buddhism had already taken its deep roots in the land of *Suvarnabhumi* before the emergence of Funanese empire. The period of Funanese empire begins from 1st century A.D. So, the introduction of Buddhism in *Suvarnabhumi* was much earlier than that date.

As we know, after the conclusion of the Third Buddhist Council at Pataliputra, Emperor Asoka sent

his two missionaries for the propagation of Buddhism at *Suvarnabhumi*, as he knew that *Suvarnabhumi* was the land of the Buddhists. A large number of Indians had already settled there. Secondly, the Buddhists of *Suvarnabhumi* had requested him to send the missionaries in order to restore and propagate the Buddhist faith. These two reasons compelled the Emperor to agree to send his Buddhist missionaries there.

This clearly shows that the propagation of Buddhism by Asoka at *Suvarnabhumi* was done in accordance with the desire of the local people in *Suvarnabhumi*. It is also suggested that after the Kalinga war, some groups of Kalinga people had fled from Kalinga to other places as war refugees. They had sailed from India to *Suvarnabhumi* and had joined the Indian people who were already settled there. In the beginning they were not sympathetic to Asoka and the Magadha empire as the latter was the cause of their sufferings. But after the conversion of Asoka to Buddhism, the Indians who came from Kalinga were now satisfied and they accepted Buddhism along with the original inhabitants of *Suvarnabhumi*. Thus, there was no objection from them in the propagation of Buddhism under the patronage of Asoka in *Suvarnabhumi*.

From the above, it may be concluded that the religion of the Buddha had already taken deep roots in the mind of the people of *Suvarnabhumi* earlier than the coming of Asoka's missionaries in 3rd century B.C. Thus, the approximate date of the arrival of Buddhism in *Suvarnabhumi* falls about 5th century to 4th century B.C. After the arrival of Asoka's missionaries, however, Buddhism became the most progressive religion in this part of the world.

The Buddhist monuments and antiquities of the *Theravada* Buddhism in *Suvarnabhumi* belong to the Dvaravati school of art. The name of Dvaravati represents the name of ancient empire situated in central and north of the Gulf of Siam. The location of Dvaravati empire comprised whole area what is known as *Suvarnabhumi*. The Thai scholars believe that the capital of this empire was Nakon Pathom, and this kingdom developed as one of the flourishing centres of *Suvarnabhumi*. The Buddhist objects found in Dvaravati kingdom belonged to several periods which mark the different stages of the growth of Buddhism in this part of the world. The objects, as we have already noted above, include symbolic worship such as the Stone Wheel and stone deer, stone altar, Buddha's foot-prints, etc. Later, with passage of time, the people of Dvaravati empire came in constant contact with India with the result that antiquities belonging to image-worship—the Buddha-image—have been unearthed there in large numbers. So, the Dvaravati kingdom represented the first land which bore traces of Buddhism from the earliest period. We propose to discuss the significance of the Dvaravati school of art in Chapter IV.

2. MAHAYANA BUDDHISM (NORTHERN SECT) IN THAILAND DURING THE 7TH CENTURY A.D.

This is the second stage in the introduction of Buddhism in Thailand. In the opinion of Thai scholars, it is important to divide the origin and introduction of Mahayana sect of Buddhism in this country into two periods—the Sri-Vijaya and Lopburi periods respectively. From the history of the period, we know that wherever Buddhism travelled, it carried with it art, architecture and other elements of Indian culture. From the artistic point of view the Buddhist art and architecture of Mahayana sect in Thailand can be divided into two schools of art such as the Sri-Vijaya and Lopburi schools of art, which have been fully discussed in the fourth chapter of this book.

On the basis of literary evidence such as the *Mahavamsa* and the *Dipavamsa*, it can be stated that the Second Buddhist Council held at Vaisali in India deliberated on the question of the Vajji monks who had promoted the Ten Points against the original doctrine of the Buddha, but due to sharp divergence of opinion on doctrinal and disciplinary matters no fruitful conclusions could be reached. In course of time, however, they gave rise to several sects. Among them special mention has to be made of *Sthavira* or *Saravastivadin* which was later called *Hinayana* or original sect of the religion, and *Mahasanghika* (which gave rise to *Mahayana* sect later on). This was destined to play a very important role in the history of Buddhism.²⁰

The sect of *Mahayanism* came into existence during the reign of Kanishka I of Kushana dynasty. Kanishka I (78-128 A.D.) had embraced Buddhism and specially patronized the *Mahasanghika* school of religion. Now this school had promoted the new independent sect under the name of *Mahayanism*. It was during Kanishka's reign that the *Mahayanists* held the Fourth Buddhist Council at Kashmir. After the conclusion of this council, the propagation of *Mahayana* form of Buddhism started.

Missionaries were sent under the patronage of Kanishka to several parts of the world. There were several batches of missionaries who took *Mahayana* Buddhism to different corners of the world. Central Asia became the stronghold of this sect, and one batch of *Mahayana* missionaries went to Persia, Turkestan, China, Nepal, Tibet, Mongolia, Japan, Champa (now Vietnam) and Korea in the Far East while the other reached South-East Asia. Thus the aim and object of Kanishka was to consolidate the position of Buddhism like the late great Buddhist monarch Asoka.

It would not be out of place to remark that the *Mahayana* missionaries of Kanishka I came to propagate the doctrine of *Mahayana* faith in South-East Asia because the Indians had already opened the door for them. They also followed the same routes which were opened.²⁷ The missionaries came to several lands in South-East Asia such as Sumatra island, Malay Peninsula, Java, Borneo, Celebes islands and Southern parts of Thailand. The date of their arrival commences from the 4th century A.D. onwards. Archaeological evidence in the form of ruins of temples and Buddhist images which have been discovered in those territories bears testimony to the existence of *Mahayana* sect of Buddhism there.

It was in 417 A.D. that one stream of Kanishka's missionaries, who were the natives of Kashmir (the original name is *Kushshamira*) in Northern India, had came to propagate the doctrine of *Mahayana* faith in the Sumatra island. From Sumatra, they had proceeded to Java and Cambodia or Khmer empire.²⁸ At Sumatra, many of the primitive people were converted into the *Mahayana* sect and this sect took deep roots in this island. This state of affairs continued till about 757 A.D. (B.E. 1300) when the *Mahayana* sect of Buddhism enjoyed great patronage of the rulers of Sri-Vijaya. In the beginning of seventh century A.D., most of the areas of Sumatra, Java, Borneo and some parts of Malay Peninsula came under the dominion of the rulers of Sailendra Dynasty which made Palembang as their capital in the Sumatra island.²⁹

The Sailendra kings, after the consolidation of their empire, named their empire as the Sri-Vijaya empire. Sri-Vijaya kings rose to power in a short period. Their ceaseless maritime campaigns resulted in the conquest of several territories including the Malay Peninsula and the archipelago part of South Thailand. All these lands became the vassal states of Sri-Vijaya kings. The archipelago part of South Thailand which came under the dominion of Sri-Vijaya consisted of several provinces such as Surathani, Nakon Sri-Tammarat (Ligor), Krabi, Trang, Patalung, Songkha, Patani, Naradhivas etc.

On the arrival of the Buddhist missionaries from India under the patronage of Kanishka at the Sri-Vijaya empire they were well received by the Sri-Vijayan kings as well as the common people who became the followers of the *Mahayana* sect. Later on, the Sri-Vijayan kings spread the doctrine of the new Buddhist creed among all their vassal states. Under their encouragement and support, this sect came to be accepted in the Malay Peninsula and several lands in the south of modern Thailand. This event happened in the beginning of the seventh century A.D.

Scholars are also generally agreed that *Mahayana* sect of Buddhism spread to south of Thailand from that time under the patronage of Sri-Vijayan kings who gained the paramount power in the whole of the island-country of South-East Asia by that time.

But, it may be mentioned here that while *Mahayanism* became quite popular in south Thailand, other parts of this country still professed *Hinayana* (Theravada sect) Buddhism, which came to exist from the time of Emperor Asoka who had sent his Buddhist missionaries there. Those areas were the Central and North-Eastern parts of Thailand and also the Northern portion of the Gulf of Siam.

That the *Mahayana* sect spread to the South of Thailand is also attested by archaeological evidence. One of the most important evidences bearing on the propagation of *Mahayanism* in southern Thailand is the great *stupa*, which the Thais call *Phra Mahadhatu* (*Maha-Tat*). This great *stupa* is situated in the modern province of Nakon Sri-Tammarat, South of Thailand. We have yet another *stupa* in Chaiya, a

modern sub-district in the province of Surathani.³⁰ These two Buddhist *stupas* according to the archaeological researches have the same style of construction and belong to the *Mahayana* style of art. Their architectural features closely resemble the *Mahayana* Buddhist *stupa* in Java and Sumatra. Archaeologists believe that the Buddhist *stupa* in both South Thailand and Java and Sumatra islands was constructed by the *Mahayanists* who had converted the people of this area into their own faith with the active help of the Sri-Vijayan kings.

The Buddhist antiquities unearthed at South Thailand also lead us to believe that *Mahayanism* wielded strong influence there. The discovery of several Buddha and *Bodhisattva* images from many caves of Nakon Sri-Tammarat, Trang, Patalung and Patani Provinces conclusively proves that *Mahayana* sect had settled there.

Among these Buddhist sculptures prominent is the image of *Bodhisattva* Avalokitesvara found at Chaiya, a sub-district of Surathani Province. Also the images of other deities in *Mahayana* pantheon have been found there in large numbers. According to the creed of the *Mahayanists*, the *Bodhisattva* represented their deity besides the Buddha. It is known as the cult of *Bodhisattva* worship. So the images of these deities indicate that they were the religious objects and wherever the images of these deities are available, that place represents the *Mahayana* area, because in the land where the people adhered to the *Hinayana*, there was no place for *Bodhisattva* images. The images of the *Bodhisattva* have been discovered not only in South Thailand but also in Java and Sumatra as well as Malay Peninsula. In matters of style and artistic emphasis, they belong to the same school of Indian art. Thus, the images of *Bodhisattva* unearthed in the South of Thailand and her neighbouring places represent the religious objects like the Stone Wheel of Law, a stone deer, etc. which Sona and Uttara had carried for the propagation of *Hinayana* in *Suvarnabhumi*.

The images of the *Bodhisattva* and other *Mahayana* pantheon have been found not only in South Thailand, Java, Sumatra, and Malay Peninsula, but also in other *Mahayanist* countries such as China, Japan, Korea, Mongolia, Tibet, Nepal and Central Asia. So, it is the most important material for the worship of the *Mahayanists*. While the followers of *Theravada* (*Hinayana*) sect of Buddhism worshipped the Buddha image in the different attitudes (*mudra*), the images of the *Bodhisattva* and those of other deities in the *Mahayana* pantheon had played an important part in the creed of the *Mahayana*.³¹ Thus on basis of archaeological evidence, we may suggest that in the seventh century A.D., *Mahayanism* played an important part in the religious life of the people in South of Thailand.

Not only the images of the *Mahayana* deities have been found in the Southern part of this country, but votive tablets in large numbers have also been discovered there. The votive tablet is called by the Thais as *Phra Pim* meaning an object made of raw-clay bearing the figure of the *Bodhisattva* and Buddha on its surface. The Buddhist votive tablets have been discovered in the caves of Nakon Sri-Tammarat, Trang and Patalung Provinces, South of Thailand. The production of votive tablet was very popular among the *Mahayanists* only.

It is generally believed by the *Mahayanists* that whenever Buddhism would disappear in future and there would be no Buddha, *Dhamma* or Buddha's doctrine and the Buddhist monks, the people would know about the Buddha and Buddhism through these votive tablets. The votive tablets found in South Thailand bear the alphabet and date which belong to *Mahayana* style in Sri-Vijaya period. Especially the date 657-757 A.D. found on these tablets corresponds with the existence of the Sri-Vijaya empire of the Sailendra kings.

Comparative study about the introduction of *Mahayanism* in South Thailand as well as other *Mahayana* countries can be made on the basis of votive tablets (*Phra Pim*) of the raw-clay. In Tibet, which represents one of the *Mahayana* countries, votive tablets can be found even today in large numbers. Scholars generally agree that the production of the votive tablet was done in strict accordance with the tradition of *Mahayana* pantheon.³² The production of Buddhist votive tablet by raw-clay in Tibet and Sri-Vijaya kingdom undoubtedly started with the spread of *Mahayanism* in these countries, after the conclusion of Fourth Buddhist Council at Kashmir under the patronage of Kanishka I in India.

Thus, on the basis of archaeological evidence it is clear that the *Mahayana* sect of Buddhism was propagated in Thailand in the early period of the 7th century A.D. under the religious patronage of the Sri-

Vijaya kingdom in the Sumatra island. The Buddhist monuments and antiquities erected to commemorate the existence of *Mahayana* sect of Buddhism in South of Thailand belonged to the Sri-Vijaya school of art and architecture.

The second phase of introduction of *Mahayanism* in Thailand took place in the Lopburi period, marking a long interval between the first phase and the second one. It was about 400 years after that the second phase of the expansion of *Mahayana* was effected in Thailand—11th century A.D. onwards. The history of *Mahayanism* in Thailand during this period corresponds with the history of Kambuja or Cambodia towards the end of the 10th century A.D. onwards. This wave came to Thailand directly from Kambuja empire, which at that time represented one of the most important centres of *Mahayana* cult in South-East Asia.

Historically the Kambuja or Khmer empire was one of the powerful states of South-East Asia after the 7th century A.D. This country is situated in the East and South-East direction of modern Thailand. In the first period of the appearance of the Khmer empire, Brahmanism had played an important part in the religious life of the people. The founder and first king of Kambuja, Kambu Svayambhuva, was an ardent follower of Lord Siva.³³ So, Saivism became the state religion of Kambuja from the early days of its foundation. The successors of Kambu were also Saivite devotees. All of them had made great efforts for the progress and prosperity of Saivism in their empire. In the beginning of the eighth century A.D., however, Saivism took a new form and came to be popularly known as the cult of *Deva-Raja* or the God-king under the royal patronage of King Jayavarman II, who built Angkor as his capital. The *Deva-Raja* cult was in fact Saivism under a new garb.

From the reign of Jayavarman II and his successors this cult became so important that it exerted tremendous influence not only in the field of religion but also on political and artistic movements. The art and architecture of this country had reached its climax and is still regarded as the brilliant classical art of South-East Asia. Upto the accession of King Suryavarman I, Kambuja came into close political and religious contact with Siam or Thailand.

The period of Suryavarman marks a turning point in the history of Kambuja because Suryavarman and his successors extended the boundaries of the Khmer territory far and wide. Champa and Annam had come under their suzerainty, including the lands North of the Menam Valley in modern Thailand. The Khmer inscription of the reign of Suryavarman I mentions that the king had sent his army to invade the lands comprising North of the Gulf of Siam and around the Valley of Menam river in the year 1002 A.D.

One of the most important evidences bearing on this episode is the stone inscription which bears the Khmer script, now preserved in the National Museum at Bangkok, Thailand. Scholars believe that this inscription belongs to the time of Suryavarmans (1002-1182 A.D.). From this inscription we learn that about 1017 A.D. (B.E. 1550) the Khmer kings under Suryavarman and his successors had extended their dominion over the whole territory which now comprises the North and the areas beyond the valley of Menam river in modern Thailand. For the administrative facilities, the Khmer King Suryavarman and his successors had established several headquarters of Khmer dominion in this land. Each of these Khmer headquarters was governed by a Khmer General or Viceroy who controlled power on behalf of the Khmer kings.

Lopburi was the chief Khmer headquarter in modern Thailand. Lopburi known in ancient times as *Lavo* or *Labo* is situated in the central part of modern Thailand. Once Lopburi or *Lavo* represented a capital city of the Khmer empire also. Lopburi was the most important centre of the spread of Khmer culture and civilisation. The Khmer Viceroy of Lopburi controlled the whole of south Dvaravati kingdom. Other Khmer headquarters at this time were the town of Sukhothai or Sukhodaya which controlled the North Dvaravati empire, the town of Sri-Tep or Sri-Deva, the town of Pimai and Sakon-Nakorn respectively.³⁴ On the basis of administrative division, the archaeologists have termed the period of Khmer's influence as the "Lopburi" period.

Thus, from 1017 A.D. onwards Khmer art and culture were firmly implanted in the Menam Valley,

and Khmer civilisation spread over the North of modern Thailand as far as Sukhothai and Sawankalok towns.

Suryavarman I of Kambuja was an ardent follower of *Mahayana* Buddhism which spread in his empire from the seventh century A.D. As previously mentioned *Mahayanism* had spread to South-East Asia after the Fourth Buddhist Council at Kashmir under the patronage of Kanishka I. The *Mahayana* missionaries who came from Kashmir had propagated the *Mahayana* faith in South-East Asia, first of all at Sumatra island. There the missionaries fully succeeded in propagating *Mahayanism* under the patronage of the rulers of Sailendra dynasty of Sri-Vijaya empire. From Sumatra the *Mahayana* missionaries directed their religious expansion to Kambuja and other countries. They came to Kambuja during the early days of Suryavarman I himself, who became an ardent follower of the *Mahayana* cult, but he did not give up his official religion, and still patronised Hinduism, which was the religion of his ancestors. He built the temples both of Saiva and Vaishnava faiths. So, about the beginning of the 11th century A.D. no outstanding features of *Mahayanism* can be seen in the territory now comprising Central and North of modern Thailand, because the Khmer king Suryavarman and his successors as well as their vassal states patronised Hinduism, (both Saiva and Vaishnava cults) side by side with the *Mahayana* sect of Buddhism, which was already there.

But the most important period of the introduction of *Mahayana* sect in Thailand was after the end of the line of Suryavarman in Kambuja. About 1180 A.D. a king belonging to the line of Sri-Vijayan kings in Sumatra rose to power in Nakon Sri-Tammarat, and was an ardent follower of *Mahayanism* which was popular in Sri-Vijaya empire during that time. This king later on became the Viceroy of Lopburi town under Khmer influence. One of the sons of this king had ruled over Kambuja empire also. This close political relationship was naturally responsible for the spread of Khmer art and culture there.

Especially the *Mahayana* sect of Buddhism now played an important part in the religious life of the people in Thailand. The stone inscription bears the Khmer script dated 1007 A.D. and refers to the construction of religious monuments under Khmer patronage in Lavo or Lopburi. Most of these monuments were dedicated to the deities of *Mahayana* pantheon and belong to the Khmer school of art in the form of stone temple dedicated to *Bodhisattva* Avalokitesvara and other deities.

These monuments which can still be seen in some provinces of Thailand are the most positive evidence of the introduction of *Mahayana* sect in Thailand during the 11th century A.D. and onwards. The remains of the stone temple in Lopburi province clearly indicate the strong Khmer influence on its architectural feature. Besides this, the stone temple in the Pimai town and the stone temple on the top of the mountain named Khao Banomrung³⁵ in the province of Buriram in North-Eastern Thailand speak of the strong existence of *Mahayana* in this country. On the basis of the style and technique of these stone-temples, the scholars have concluded that they belong to the Khmer school of art of the Pre-Angkor Vat period.

A large number of sculptural objects unearthed at Lopburi, Pimai, Sri-Tep, Buriram and other provinces in north-eastern Thailand point to the spread of *Mahayanism* in those areas. The images of Buddha, *Bodhisattvas*, Lokesvara and other deities in *Mahayana* pantheon found in those provinces are a clear proof of the great influence that *Mahayana* wielded in Thailand. They all belong to the Lopburi school of Khmer art.

Thus on the basis of epigraphical and archaeological evidences, it is safe to suggest that the *Mahayana* sect of Buddhism was introduced in Thailand in its two different periods—7th century A.D. in South Thailand under the kings of Sri-Vijaya empire, and in the 11th century A.D. in Central and Northern Thailand under the rulers of Suryavarman Dynasty in Kambuja. The Buddhist art belonging to this period is identified as the Sri-Vijaya and Lopburi schools of art.

3. THE PUKAM (PAGAN) THERAVADA BUDDHISM IN THAILAND IN THE 11TH CENTURY A.D.

Thai and foreign scholars hold that the third phase of the introduction of Buddhism in Thailand under the designation *Pukam (Pagan) Theravada* Buddhism (*Hinayana* sect) spread from Pagan in Burma.

A study of the history of Burma of early times shows that the turning point in the Burmese history was the reign of King Aniruddha or Anawratha, who was one of the greatest kings of Burma. The history of introduction of *Theravada* Buddhism in Thailand had close relation with the history of Aniruddha's reign because it was during his time *Pukam (Pagan) Theravada* Buddhism in Thailand spread from 1057 A.D. onwards.

Burma is the biggest country in Indo-Chinese peninsula. It is situated on the west and north-west of Thailand, having two natural divisions, Upper and Lower Burma respectively, the boundary between the two running along the 20th parallel of latitude. The earliest details about the foundation of Burma are shrouded in darkness and are merely echoed in local legends. Burmese history records the political and social movement of two races—the *Pyu* and the *Mramma*. The former is the most primitive natives of Burma. The *Pyu* or *Piao* had organized among themselves and established the empire of Srikshetra in the north of Lower Burma. The kingdom of Srikshetra had played an important part in the history of Burma till the 9th century A.D. After the disappearance of this empire, the *Mramma* or *Burman* race rose to power. The *Mrammas* was the original ethnic appellation of a branch of the Tibeto-Dravidian tribe who settled in Burma and ultimately gave its name to the whole country and its peoples of diverse origin.⁶

It was in the 10th century A.D. that the *Mrammas* poured in Burma in large numbers. Their first important settlement was in the Kyaukoe district, and in the course of time, they established the city of Pagan or *Pukam* as their capital-city. This Pagan or *Pukam* was founded by King Pyanpya in 849 A.D. Its classical name was Arimardanapura.

According to legends and Burmese chronicles, the Arimardanapura empire flourished for more than one century and was remarkable in many respects. One of the most important kings of this empire was King Aniruddha the Great. He ascended the throne in A.D. 1010 and consolidated the Arimardanapura empire. He is regarded as a great warrior and a great Buddhist devotee, who had patronised the rise and spread of new *Theravada (Hinayana)* Buddhism in his capital, Pagan. Thus the new sect of Buddhism came to be known after the name of his capital city *Pagan (Pukam) Theravada* Buddhism.

There were strong circumstances leading to the introduction of *Pukam (Pagan) Theravada* Buddhism in Burma during the reign of Aniruddha because at the time of his accession to the throne, a Buddhist sect called the *Ari*, dominated the religious and social life of the people of Upper Burma. The practices of the *Aris* were of debased *Tantric (Mahayana)* character, which was prevalent in India itself during the period of the Pala dynasty of Bengal. The followers of the *Ari* cult had further introduced a *Naga* cult in which the Buddha and his *Saktis* played a prominent part. The *Aris* were believers in charm and magic. They professed *Mahayana* Buddhism in name, but were greatly influenced by its Tibetan form.

The village of Thamahti, a few miles south-east of Pagan, was the stronghold of 30 *Ari* lords and their 60,000 pupils, and their teachings and authority were accepted by the king as well as the people. Due to the existence of the *Ari* cult in Upper Burma, many lapses have crept into the Order of Buddhist Sangha.

Aniruddha planned to reorganise the Sangha with the advice of a competent person—Shin Arahan, who was a Brahman monk of Thaton, capital of *Mon* country in Lower Burma. Aniruddha requested Shin Arahan to introduce necessary reforms and purify the *Sangha* and also to wage a crusade against the powerful sect of the *Aris*. The efforts of the King were successful. The *Aris* were broken,³⁷ and, thus, a great religious reform was brought about by Aniruddha. Arahan then reformed the new sect of pure *Theravada* Buddhism in Pagan after the disappearance of the *Ari* cult.

It was then that the necessity of having sacred books of the new religion was felt as without them, it could not make further progress or be placed on a solid foundation. So Arahan urged the Burmese king to request the King of Thaton, named Manuha, or Makuta for a full set of Pali *Tripitaka* for constructing this new sect of Buddhism. Aniruddha sent the envoy to *Mon* kingdom of Thaton but the *Mon* king refused to give the sacred books. Thereupon, Aniruddha marched his army southwards and captured Thaton city. He took back with him not only a set of *Tripitaka*, but also many pious and learned Buddhist monks to Pagan about 1057 A.D.

Thereafter the necessary reforms were introduced in the *Sangha* under the patronage of Aniruddha with the active assistance of Shin Arahan. The King then arranged for the propagation of this new form of Buddhism throughout his kingdom and outside. Naturally the character of sect differs from the original *Theravada* Buddhism, which was introduced in South-East Asia in the days of Asoka. This new sect of Buddhism was now known as the *Pukam* (Pagan) *Theravada* Buddhism. It is generally accepted by scholars that Aniruddha had conquered Thaton, the capital-city of *Mon* country (*Sudhammavati*) in Lower Burma which then represented the most important centre of *Theravada* Buddhism.

Aniruddha conquered several territories and made them his vassal states. He conquered North Arakan, Shan states, etc. His suzerainty also spread over the lands now comprising modern Thailand. He extended his kingdom right up to Thailand, especially the regions in northern Thailand—the old Lan-nathai kingdom and Haripunjaya kingdom. He also occupied the western and central parts of Lopburi and the Dvaravati kingdom of Menam Valley in Central Thailand. The important towns Chiengmai, Lopburi and Nakon Pathom came under his occupation.

After the transformation of Siamese territory, as mentioned above, into the dominion of Aniruddha, Burmese Buddhism of *Pukam Theravada* sect also exercised great influence over those territories. Thus, all the regions which acknowledged his suzerainty came under the influence of this new sect. This is further corroborated by the archaeological finds in those regions. *The Seven Pagodas (Chedi Jet Yod)*³⁸ in the town of Chiengmai, north of Thailand has its architectural features similar to the Seven Pagodas in Pagan, Upper Burma. It is suggested that both Buddhist monuments were built by Aniruddha. The Seven Pagodas in Pagan represented the replica of the Bodh-Gaya temple in Bihar state in India. King Aniruddha had ordered the artist to imitate the style of Bodh-Gaya temple in India while building the temple in Pagan.

Broadly speaking, this is the accepted view of scholars on the introduction of *Theravada* Buddhism in Thailand in 11th century A.D. But, in our opinion, this view does not seem to be correct. Aniruddha never conquered and brought the pure *Theravada* Buddhism from Thaton capital of *Mon* country in Lower Burma. This sect came from some other place, not from Thaton city. This sect of Buddhism which later on became the official religion of Pagan during Aniruddha's reign came from Nakon Pathom, which was for some time the capital of *Suvarnabhumi*. It is also probable that this sect of Buddhism came from the place situated in the Menam Valley of modern Thailand. The reasons may be stated as follows:

From the Burmese tradition as well as the recent archaeological researches we learn that the effects of war between Pagan and Thaton were responsible for the progress and prosperity of Burma, in many respects. First of all, there was complete transformation of Burmese culture under the influence of the *Mons*. The Burmese adopted their religion, script and sacred literature and while the *Mon* kingdom was destroyed, the *Mon* culture started on a new career in Pagan.

Never before was a conquering power so completely captivated by the vanquished. Even the classical example of Rome and Greece was far surpassed. Henceforth the kings of Pagan became great champions of the *Hinayana* form of Buddhism hitherto current in Lower Burma, and it has flourished in the whole country down to our time. In the field of art, the architectural style bearing *Mon* influence took deep roots in Burma during this time. The Burmese kings embraced the fine *Mon* culture and civilisation. Thus far it can be said that Aniruddha had seized the Buddhist scriptures and monks to establish the new Buddhist *Sangha* in Pagan.

But the question arises: Where is the *Mon* town which was captured by Aniruddha? In those days, there were several *Mon* towns in South-East Asia, not only Thaton, the capital of *Mon Sudhammavati* kingdom in Lower Burma. Other *Mon* towns were Haripunjaya in north of Thailand, Taliang of Ramanadesa country and Nakon Pathom, the capital of Dvaravati kingdom in the Menam valley, in modern central Thailand.

As regards Thaton, archaeological researches have revealed that this town had new fortifications. There are no remains of monuments and fortifications and the archaeologists have concluded that it was not Thaton of the *Mon* country which was occupied by Aniruddha. Further, Nakon Pathom, the capital of the Dvaravati kingdom in Central Thailand was one of the ancient *Mon* towns. Here, we have an old fortification and the remaining monuments and antiquities are exactly the same as unearthed in Burma and in India also.

One important evidence in support of Nakhon Pathom being the *Mon* town conquered by the Burmese king is the inscription bearing the *Mon* script which is carved on the pedestal of the Buddha image and stone altar, which have been discovered in several towns of Thailand such as Nakhon Pathom, Lopburi up to Haripunjaya in North Thailand. The style of this Buddha image and the architectural features of monuments indicate clearly the *Mon* influence.

Yet other supporting evidences are the votive tablet, the Buddhist Credo stone-slab and the silver coins found in Pagan of Lower Burma and in Nakhon Pathom, their style and materials being the same. All these Buddhist antiquities were never found in other places such as in Thaton. Besides this the *Mon* inscriptions in *Mon* script, found both in Pagan and Nakhon Pathom, bear close resemblance to each other.

Thus, on the basis of archaeological researches it can be said that Nakhon Pathom was the *Mon* town which came under Aniruddha's dominion. A look at the map of Burma will also convince the reader that Pagan and Thaton are situated closely. Also Thaton being a border town it was not difficult for Aniruddha to conquer and annex it to his kingdom. On the other hand, Pagan and Nakhon Pathom were situated at a far distance, and the latter was an old kingdom having culture and civilisation. Pagan was just a new city which had become a powerful state within a short period.

It was therefore natural on the part of the ruler of Nakhon Pathom to have turned down the request of Aniruddha for sending the Buddhist scriptures and monks, which ultimately resulted in the outbreak of war between the two countries. From all accounts, therefore, it seems safe to suggest that the *Mon* town which came under Aniruddha's dominion was Nakhon Pathom, and not Thaton of Lower Burma.

According to Buddhist tradition, from about 1157 A.D. onwards there was no strong base of *Theravada* Buddhism in Thaton. The Buddhist *Sangha* in *Mon* country owes its origin to Upper Burma, and the Buddhist *Sangha* and Buddhist teachers in Thaton had descended from the line of the elder *Theras* (learned monks) of Pagan in Upper Burma. Thus, the *Mons* of Thaton were indebted in many respects to Pagan in their religious development. This being the case, it is difficult to understand why Aniruddha should have invaded Thaton for the purpose of carrying the Buddhist Order from Thaton to Pagan, which was already a seat of Buddhist religion since early times. In fact Aniruddha did not bring *Theravada* Buddhism from the city of Thaton, but from Nakhon Pathom city, the central authority of the Dvaravati empire in Menam valley, Central Thailand. This being so, the question of the introduction of *Pukam* (Pagan) *Theravada* Buddhism in Thailand (known as third phase of Buddhism) does not arise at all.

The arrival of the Thais in Menam valley and the whole area of modern Thailand marks an important event in the history of Siam. The Thai people, whose original homeland was in the valley between the Huang-Ho and the Yangtze-Kiang in South China, began to migrate southwards as a result of constant friction with the neighbouring tribes. But, the chief cause of Thai migration from their original homeland was the Chinese invasion and occupation.

In the course of their migration which lasted several centuries, they got separated into two main groups. One group went and settled in the plains of the Salween river, Shan states and other areas in Burma—and spread over as far as Assam. This group was called *Thai Yai* (Big or Great Thai). The other group moved further south and finally settled in modern Thailand. This group was called *Thai Noi* (Little or Small Thai). The Thais in present-day Thailand are actually the descendants of these migrants—*Thai Nois*.³⁹

The *Thai Nois* vainly fought for a long time with the original inhabitants of the land—the Lawas and the Khmers. Later on, two of the Thai chieftains released the land from the yoke of the Khmers with the result that the Thais were able to establish their independent state at Sukhothai or Sukhodaya in north of modern Thailand in about 1257 A.D. (B.E. 1800). The Sukhothai kingdom was the first truly independent kingdom of the Thais, which flourished from the 13th century A.D. onwards.

The rise of Sukhothai kingdom in 1257 A.D. marks an important landmark in the history of introduction of Buddhism in Thailand. Before the formation of this great empire, the Thais were ardent followers of the different sects of religion. The Chinese accounts tell us that when the Thais settled in south of China and Yunnan (Nan-Chao) states respectively, they were already *Mahayanists*. But, when the Thais

migrated from their southward habitat to settle in Indo-Chinese peninsula, they became the devotees of Hinduism also. The Khmers, who were the original masters of the area now comprising modern Thailand, were the followers of Hinduism and the *Mahayana* sect of Buddhism during the same time. Naturally, therefore, the Thais who were much influenced by the Khmers, became followers of both Buddhism and Hinduism.

But, after the foundation of the Sukhothai kingdom by King Indraditya in 1257 A.D. there was an important change in the religious life of the people in Thailand, especially during the reign of the great Emperor, Ram Khamhaeng. It was during this period that the fourth phase of introduction of Buddhism in Thailand began, which is popularly known as *Lankavong* or Sinhalese *Theravada* Buddhism.

4. LANKAVONG (SINHALESE) THERAVADA BUDDHISM IN THAILAND IN THE 13TH CENTURY A.D.

This is the last phase of the introduction of Buddhism in Thailand, and this period is the most important in the history of Buddhist movement in this country. It is also the peak of the growth of *Hinayana* Buddhism, which flourished there from the 13th century A.D. up to the present day.

The *Lankavong* or Sinhalese *Theravada* Buddhism was introduced in the Sukhothai kingdom towards the 13th century A.D. under the patronage of Emperor Ram Khamhaeng the Great, who was the third monarch of the Pra Ruang Dynasty and of the Sukhothai empire. Emperor Ram Khamhaeng the Great (1277-1317 A.D.) was also responsible for the introduction and development of this form of *Theravada* Buddhism.

The circumstances leading to the introduction of *Lankavong* (Sinhalese) *Theravada* Buddhism⁴⁰ may be stated as below:

According to the *Mahavamsa*, the Sinhalese chronicle, and the Rock Edict of Asoka (about 3rd century B.C.) Emperor Asoka had convened the Third Buddhist Council at Pataliputra (now modern Patna, the capital of Bihar, in India). After the conclusion of that Council, the Emperor had sent nine batches of Buddhist missionaries to propagate the Buddhist faith both inside India and outside. One of these groups went to *Suvarnabhumi*, which we have already discussed in the preceding pages.

Another group of these missionaries went to Sri Lanka—the island of Ceylon south of India. The leaders of this group were Mahindra *Thera* and Sanghamitra *Theri*, who were the son and daughter of Asoka.⁴¹ In Sri Lanka they succeeded in propagating the religion of the Sakyamuni, with the result that the people of Ceylon became the followers of Buddhism. The *Theravada* (*Hinayana*) sect of Buddhism took its deep roots in the religious life of this island from that time.

About A.D. 1153, King Parakramabahu the Great (1153-1186 A.D.) became the king of Ceylon. He was a great warrior and conqueror as well as religious propagator. The *Chullavamsa*, a Sinhalese chronicle, notes that this king sent his army to subdue the whole of the Tamil land to the south of the island and brought it under his control. After his successful military campaigns he, like Emperor Asoka, convened the Seventh Buddhist Council at his capital.

This Council was held under the chairmanship of Kassapa *Thera* in order to revive and strengthen the doctrine and the discipline (*Dhamma* and *Vinaya*) of Lord Buddha. Many of the learned Buddhist monks of the period had participated in that great Council, whose aims were to introduce necessary reforms in the Sangha and to activate the Buddhist faith among the people at large.⁴² The result of the deliberations was the consolidation of *Theravada Hinayana* sect in Ceylon.

The news of this Buddhist revival in Ceylon spread far and wide. The Buddhist countries of South-East Asia such as Burma, Pegu, Kambuja, Lannathai (North of Thailand) and Lanchang (now comprising Laos) sent their missionaries to Ceylon in order to acquaint themselves with the pure form of the *Dhamma* of the Buddha, and to study and train themselves.

In the beginning, the leader of the Buddhist faith in Ceylon did not allow them to fulfil their mission, but when the learned Ceylonese *Theras* objected that keeping in view the deteriorating condition of the Buddhist order in many countries, they should be permitted to study the new reformed form of *Theravada* Buddhism in Ceylon, the foreign monks were permitted to come and study it in Ceylon.

Thus, for the pure consolidation of new Buddhist Sangha, the monks from different countries must ordain (*Upasampada*) as the monks of the *Lankavong* sect of Buddhism. The missionaries accepted the order of the Ceylonese priests. This is known as "transferred-ordination" in the history of Buddhism.⁴³

After the foreign monks completed their studies and training, they returned to their respective countries. They were often accompanied by Ceylonese monks. The people saw the extensive knowledge and exemplary character of the monks belonging to the *Lankavong* sect and hence sent their children for the *Lankavong* Ordination Rite in large numbers. In the course of time, this sect of Buddhism became most popular in Burma, Mon country, Thailand, Laos and Kambuja respectively.

In Thailand, however, Nakon Sri-Tammarat (now a province in the South of modern Thailand) was the first place, where the *Lankavong* monks came to settle and propagate the *Lankavong* sect there. This place later on became one of the strongholds of *Lankavong* sect of *Hinayana Theravada* Buddhism.

The archaeological evidence is the best evidence to support and prove the first introduction of this sect of Buddhism in Nakon Sri-Tammarat town of South Thailand. Prominent among the evidences in this town is the *Great Stupa* at *Wat Mahadhatu*. There were two periods of its construction. The first period belongs to the Sri-Vijaya style of art, which prompted the scholars to conclude that this great Buddhist *stupa* was first constructed by the *Mahayanists* according to *Mahayana* tradition, which was current in the Sri-Vijaya empire. But, at the time of the introduction of *Lankavong* Buddhism in this town, this *stupa* at *Wat Mahadhatu* came to be re-constructed following the new style of architecture under Sinhalese influence of art. The new one had replaced the old Sri-Vijaya style of architecture, which can be seen at *Wat Mahadhatu* even today.

The architectural features of the *stupa* show Sinhalese influence in every respect. It resembles closely the *Thuparam stupa* or *Ruvanveli stupa* in Anuradhapura in Ceylon. The main feature of this *stupa* is the semicircle dome or *anda*. It is surrounded by *vedika* and there are successive tops on the semicircle dome.⁴⁴ The sculpture of the Buddha image of Lanka model is also seen there. Some of the Buddha relics which are still extant and the Emerald Buddha of Sinhalese art and craftsmanship were unearthed at Nakon Sri-Tammarat also. These evidences prove that in Thailand *Lankavong Theravada* Buddhism was first introduced in this town.

After Nakon Sri-Tammarat, the activities of the *Lankavong* monks soon spread to Sukhothai, the capital of Thailand in those days. King Ram Khamhaeng the Great, who was ruling Sukhothai at that time, was very much pleased to know about the deep learning and strict discipline of the *Lankavong* monks of Nakon Sri-Tammarat. So, he sent a mission there to invite some of them with a view to propagating the *Lankavong* doctrine and discipline in Sukhothai. At Sukhothai, the king gave the *Lankavong* monks his patronage to propagate the Doctrine.⁴⁵

This fact is proved by one of the stone inscriptions of King Ram Khamhaeng himself, dated about 1277 A.D. from which we learn that all these monks came from the town of Nakon Sri-Tammarat.⁴⁶ It is also said that a set of Pali *Tripitaka* in Sinhalese script was also brought from Nakon Sri-Tammarat to Sukhothai. Thus, under the patronage of King Ram Khamhaeng, this new form of Buddhism was propagated in Sukhothai kingdom from this time onwards.

The architectural buildings such as *stupas*, *viharas*, monasteries, *chedies*, as well as sculptural production on the pattern of *Lankavong* style mark an important landmark in the history of Buddhist art in Thailand.

Thus, the archaeological remains of Buddhist art and architecture of this period prove the existence of *Lankavong* sect in Thailand. At *Wat Chang Lom*⁴⁷ in Sawankalok province, there is the Buddhist *stupa* bearing Sinhalese influence. This *stupa* was built by King Ram Khamhaeng in 1288 A.D. Its architectural features were the representation of half-body of the elephants decorating around the pedestal and base of the dome of the *stupa*. This style was copied from the *stupa* named *Chedi Chaikong*, built by the great King Duttagamini of Ceylon.

Also on the top of *Khao Prabat Yai*⁴⁸ in Sukhothai we have the replica of the Buddha's foot-print, which is similar to the foot-print at the *Sumana Kuta* (Adam's Peak) mountain in Ceylon. Later, the old

name of *Khao Prabat Yai* in Sukhothai had changed to *Sumana Kuta* mountain according to Sinhalese tradition. It can still be seen there.

As the believers of Buddhist creed and faith, the Thais of Sukhothai had travelled to Ceylon in connection with religious movement. At the city of Anuradhapura, the oldest town of Ceylon, they got hold of the root of Bodhi-Tree and on their return journey to Sukhothai the root of the Bodhi-Tree was planted in the capital city. So, the tradition of the worship of Ceylonese Bodhi-Tree begins from this time till the Bangkok period in the reign of King Mongkut or Rama IV of Bangkok.

The Buddha image, which was the finest production of *Lankavong* Buddhism, also represents the best evidence bearing on the introduction of this sect of Buddhism in this kingdom. The Buddha image bears strong influence of Sinhalese art of sculpture. The principal styles of Buddha image in Sukhothai school of art were copied from Sinhalese art and craftsmanship. Its main features were circular face or oval face, the curved eyebrow, hooked nose, slender body, and the fire-like frame halo on the *Ketumala* (protuberance),⁴⁹ exactly on the Sinhalese model.

It can thus be seen that the *Lankavong Theravada* Buddhism from Ceylon was introduced in Thailand from the 13th century A.D. onwards. It was first introduced at Nakon Sri-Tammarat, south of Thailand, from where it spread to Sukhothai, the capital of Thailand during the reign of King Ram Khamhaeng the Great, who made this Buddhist sect the state religion. After the downfall of Sukhothai kingdom and the establishment of Ayudhya kingdom under the leadership of King U-Tong or Rama Tibodi I, the *Lankavong Theravada* Buddhism was flourishing from Rama I's time throughout the whole period of 417 years of the existence of Ayudhya kingdom. All the 33 monarchs of Ayudhya kingdom were ardent followers of *Lankavong* Buddhism. Even after the downfall of Ayudhya kingdom due to Burmese invasion, this sect of Buddhism survived under the patronage of the kings of Chakri Dynasty, who ruled over Bangkok. It is even now the official religion of Thailand.

THE DEVELOPMENT OF BUDDHISM IN THAILAND

Lankavong Theravada Buddhism has officially occupied the highest position as the national religion in the history of Thailand. Buddhism has been the sole faith of the Thais with the Thai king as the chief patron of the faith, for over 700 years without any interruption. Fifty Thai kings belonging to ten dynasties have successively ruled the country with Sukhothai, Ayudhya, Dhonburi and Bangkok as the capital seats in that order for more more than seven centuries. They have all been Buddhists without exception.

The development of *Lankavong Theravada* Buddhism in Thailand began at quite an early date in this country. The *Lankavong* monks preferred to reside in the forest hermitages built by the king himself. They used the Pali (Magadhan script) language in performing their religious ceremonies, which were different from that of the Sukhodayan monks, as the latter used the Sanskrit language for the same purpose. These differences kept *Lankavong* monks aloof from the local monks. They did not stay with local Sukhodayan monks in the same monastery nor did they perform *Sanghakamma* and other religious ceremonies with them.⁵⁰

This was the first stage of its development. Later on, unity was brought about among the two divisions of the *Sangha*. *Lankavong* and local Sukhodayan monks began to live in peace and harmony by the wise policy of King Ram Khamhaeng. After the unification of the *Sangha*, they were divided into two sections called *Arannavasi* or *Vanavasi* and *Gamavasi*. The *Arannavasi* represented those who were mainly devoted to *Vipassanadhura* or meditation and who lived in forest hermitages, while the *Gamavasis* were mainly devoted to *Ganthadhura* or the study and teaching of the scriptures, and who lived in towns and villages.⁵¹

King Ram Khamhaeng, for the sake of promoting Buddhism in his kingdom, extended the royal patronage to the Buddhist *Sangha* by adopting several measures for better organisation and administration of the Order.

One important designation of monks at this time was "the seniormost monk", who possessed the highest

qualifications in matters of discipline and knowledge of *Dhamma*. He was honoured by the king with the title of *Sangharaja* or Patriarch. He was the head of Buddhist *Sangha* in the kingdom. Besides this, other senior monks were honoured with lower designations and titles. They were to assist the *Sangharaja* in the administrative affairs of the *Sangha*. And, this was the first major development of Buddhism in Thailand since it came to stay in this country long before the 3rd century B.C.

The next phase of development of *Lankavong* sect of Buddhism in Sukhothai kingdom is to be seen in the reign of King Mahadhammaraja Lithai (1347-1376 A.D.), who was the grandson of King Ram Khamhaeng. It was the administration of the *Sangha*, which was originally organised during the time of King Ram Khamhaeng. The two sections of the monks—*Arannavasi* and *Gamavasi*—had improved their administration to the best of their capacity. Also this king was the first Thai monarch, who left the throne temporarily and entered the monastic life of a Buddhist monk.

This noble example was followed by the Siamese kings of Ayudhya and Bangkok periods. Since then it has become customary for the Thai youths to accept monkhood for at least a short time (of four months; *vasa*) in their lives.⁵²

The achievement of King Lithai represents the beginning of Buddhist tradition and customs which were not seen before. It, therefore, marks another important landmark in the history of Buddhism in Thailand.

The Sukhothai kingdom reached the highest peak of political grandeur during the reign of King Ram Khamhaeng and religious glory during the reign of King Lithai. But after their death, the successors of these two great monarchs were too weak to protect the empire from the rulers of Ayudhya. As a result, the Sukhothai kingdom was annexed to Ayudhya, which became the new Siamese capital in 1378 A.D. Owing to this transformation, the Buddhist centre in course of time shifted from the late Sukhothai kingdom to Ayudhya.

All the Ayudhyan kings from King U-Tong or Rama Tibodi I, who was the founder and first king of this kingdom, up to kings who ruled in the 14th century A.D. were the ardent followers of *Lankavong Theravada* Buddhism, during whose time several Buddhist monasteries were constructed, which gave great impetus to the spread and development of Buddhism in Thailand.

During the period 1448-1488 A.D. the history records the glorious days of *Lankavong Theravada* Buddhism under the patronage of great King Boromatrailokanat or Trailok. During his reign of 40 years the development of this sect took place in several respects. King Trailok became a Buddhist monk and was ordained at Wat Chulamani in Pisanulok, his capital and the administrative centre of his reign.

It is recorded in Siamese chronicles that some 2,388 men were also ordained on this memorable occasion. It is also said that the kings of several neighbouring kingdoms sent royal gifts of robes, bowls, etc. to the Siamese king on this great occasion. It was really the most important event in the history of Buddhism in the Ayudhya period. King Trailok adopted monkhood for a period of eight months,⁵³ and was ordained in the presence of a large number of members of the *Sangha* under the presidentship of Venerable Mahasami *Sangharaja*. On this occasion the interpretation and re-organisation of Buddhist doctrine was also discussed and planned which marked the religious activities of his reign.

In the development of Buddhism, King Trailok was the first Siamese king who dedicated his own palace to the Buddhist *Sangha*. Moreover, he got constructed monasteries and *viharas* inside the area of his palace. One of the religious activities of this king was that he adorned the images of Bodhisattva's 500 incarnations in A.D. 1458. The production of these images represented his intense faith in Buddhism.⁵⁴

The important event of the Ayudhya period was the establishment of a new sect of Buddhism, named *Vanaratnavong* or the *Pa-Kaeo*⁵⁵ sect which differs from the original *Lankavong Theravada* Buddhism. The introduction of *Vanaratnavong* or *Pa-Kaeo* sect took place in the reign of King Indraraja I, in 1422 A.D.

A group of Siamese monks consisting of seven leaders from Chiangmai town, two leaders from Ayudhya and their lay-worshippers in large number had travelled to Ceylon.⁵⁶ There all of them were ordained in *Upasampada* rite of *Lankavong* sect of Buddhism in the hermitage of Venerable Vanaratna *Mahathera* on the banks of Kelaniya River. After that they studied the doctrine in Ceylon for many years.

On their return journey to Thailand, they invited two Ceylonese *Mahatheras* to accompany them. The names of these monks were Phra Maha Vikramabahu and Phra Udompanya. After their arrival in Thailand, they introduced the new sect in Ayudhya. It is a sub-division sect of *Lankavong* sect itself under a new garb. But, this sect, according to the Siamese chronicle, the *Vanaratnavong* or *Pa-Kaeo* sect had flourished in Nakon Sri-Tammarat and Patalung provinces of South Thailand before its introduction in Ayudhya.

The Ayudhyan people had designated the sect in South Thailand as "Southern Sect" or "Southern *Vanaratnavong*". The monks who belonged to this new sect practised the doctrine more strictly than the original *Lankavong* monks.⁵⁷ The *Vanaratnavong* sect had gained prominence especially in the reign of King Trailok. This King died in 1488 A.D. and after his reign, there was no further development of Buddhism. The later Siamese kings were patrons of the *Lankavong Theravada* Buddhism, period by period.

But, the reign of King Boromakot marks yet another turning point in the history of Buddhism in Thailand. King Boromakot ruled over Ayudhya from 1732 A.D. and in his reign history repeated itself in reverse. It was at this time that Ceylon received the Buddhist faith and doctrine from Thailand, although it was the country from where Thailand had received Buddhism in early years.

In Ceylon, King Kirtisiri (1747-1781 A.D.)⁵⁸ faced a serious rebellion from the Tamil people. The destruction of the Buddhist places and monasteries caused by the rebellion of the Tamil invaders compelled the Ceylonese king to request for assistance from Thailand for religious consolidation. He sent a royal delegation to Ayudhya to fetch a chapter of monks. But this expedition met with shipwreck.

Again the Ceylonese king sent another delegation to Thailand to invite a chapter of monks in order to re-institute higher ordination (*Upasampada*) in Ceylon. King Boromakot of Ayudhya agreed to send a chapter of monks headed by Abbot Phra Upali *Mahathera* and Pra Ariyamuni *Thera*. They went with the royal envoy to Ceylon and helped in the reintroduction of the higher ordination and the reorganisation of the Buddhist *Sangha* in that island.⁵⁹ The Siamese Buddhist missionaries were successful in their religious propagation.

With the passage of time, the Siamese missions performed a ceremony of rectification of the boundary of its *Upasatha* in order to ensure the correctness of the ordination which was to be performed there. During three years of their stay in Ceylon, they performed some 700 ordinations for monks and 3,000 for novices. Thus the monks and novices of Ceylon who were ordained by the Siamese delegations came to be known as *Syama Vamsa* (*Syamavong*) or *Upali Vamsa*—the Siamese school of the *Sangha*.⁶⁰

Its history has been written in Ceylon known as *Syamopasampadavat*. It was written by the Ceylonese *Thera*, Buddharakkhita of the monastery of Pubbarama in Kandy. The *Syama Vamsa* or Siamese sect of *Hinayana* Buddhism is a major sect in Ceylon even today. In 1767 A.D. the kingdom of Ayudhya was destroyed by Burmese invaders and the whole kingdom lost its independence and became one of the vassal states. However, even after the destruction of Ayudhya, *Lankavong Theravada* Buddhism continued to be the national religion of the Thai people. In 1767 A.D. the Thais established their capital at Dhonburi. Later Bangkok became the capital.

Dhonburi was founded in 1767 A.D. by King Taksin the Great, who scored a tremendous success in driving away the Burmese army from Siamese territories. After the consolidation of the country and other affairs, King Taksin the Great turned his attention towards the restoration and improvement of Buddhist faith in Thailand. The organisation of Buddhist *Sangha* also suffered as a result of war and the destruction of Ayudhya.

So, King Taksin made great efforts to restore Buddhism. A number of senior monks were invited to Dhonburi. The seniormost *Thera* was appointed as *Sangharaja*, and others were honoured with sub-ecclesiastical designations in keeping with their qualifications. Thus, the Buddhist Order was organised afresh and purified as it was during Ayudhya and Sukhothai period.⁶¹ King Taksin the Great himself, after his 15 years of reign, suffered from mental derangement, and was executed in A.D. 1782. So the Dhonburi period came to an end following the death of King Taksin the Great.

A new capital city was constructed on the eastern bank of Menam (*Chao Phya*) river by King Rama

Tibodi I, the founder of Chakri Dynasty. This new capital of Thailand came to be known as Bangkok, which is still the capital city of Thailand.

In the days of King Rama Tibodi I, the *Lankavong Theravada* Buddhism remained the national religion. The king himself had taken several important steps to promote this religion. First of all he financed from his own privy purse a new and complete edition, written on palm-leaves, which is the Buddhist Canon of the *Tripitaka*. It was soon found that this *Tripitaka* edition had been made in a hurry from unreliable texts.

A most important event took place in this reign. It was the Ninth Buddhist Council held at Wat Mahadhatu in Bangkok in 1788 A.D. under King Rama I's auspices. This Council worked for five months. The magnitude of this Council may be judged by the latest edition of 1925-8, consisting of 45 volumes of an average of 500 octavo pages. The revision on this occasion resulted in what has come to be known as the *Tripitaka Chabab Tongyai—The Great Gilt Edition*⁶² written on palm-leaves. It is still preserved and kept in the Library in the precincts of the Chapel Royal of the Emerald Buddha in the royal palace in Bangkok. This Council was officially regarded as the ninth of the Buddhist Councils held in all the Buddhist countries of the world.⁶³

King Rama Tibodi I took several measures to safeguard the purity of the Buddhist Order. He issued several decrees governing the conduct and behaviour of the monks, and also invested the ecclesiastical authorities with the necessary power to deal with the monastic administration. The royal decrees proclaimed by the King were known as *Kotmai Phrasongh* or *Decrees for Monks*.⁶⁴

One decree recorded that every monk or novice on leaving his preceptor should have an identity card. Another required every abbot to maintain a register of all monks under his jurisdiction, and be responsible for their conduct.⁶⁵ Thus, the new form of the development of Buddhist Church took place in Bangkok period.

King Rama I died in 1809 A.D. and was succeeded by his son, King Rama Tibodi II (1809-1824 A.D.). During his reign the king introduced a well-formulated ecclesiastical educational system, the teaching of the sacred texts and the relevant Pali literature was reorganised to suit the present requirements.

The traditional education of monks and novices in Thailand centres mainly on the studies of the Buddhist Doctrine and Pali language. For the study of Doctrine, there are three grades. The monks or novices passing such examinations are termed *Nak Dharma*, literally meaning *One who knows the Dhamma*. On the other hand, the study of Pali has seven grades, starting with the third and ending with the ninth grade. Students passing Pali examinations are called *Parian* or *Maha* or *Phra Maha* meaning an academic degree. For example, monks and novices (*Samanera*) passing the first Pali examination are entitled to write "P.3" after their names. Generally the study of *Dhamma* and the Pali literature goes hand in hand and takes at least seven years to complete.⁶⁶ This system of ecclesiastical education has been the basis of the monastic education even today.

During the reign of Rama II, Ceylon had come under the British domination. So, the Siamese king was much worried about the Buddhist Church in the island because the latter became the vassal state of England. King Rama II, therefore, sent seven Buddhist missions to propagate the religion in Ceylon. This resulted in good religious relationships between the two countries.

King Rama II died in 1824 A.D. and was succeeded by King Rama III or Phra Nang Klao (A.D. 1824-1851). *Lankavong Theravada* Buddhism under King Rama III's patronage made considerable progress. The monastic administration was reorganised. For the sake of administrative convenience, the following four jurisdictions were created: Northern, Southern, Central and *Arannavasi*. The first three were brought under the *Gamavasi*. The head of the ecclesiastical hierarchy was Somdej Phra *Sangharaja* or the Patriarch appointed by the king. The four wings of *Sangharaja* had each a chief at the head, who held the high rank of *Somdej Phrarajagana*, and they were also appointed by the king.

But the most important event relating to the development of Buddhism in this country was the establishment of a new *Nikaya* or sect of Buddhist *Sangha* known as *Dhammayuttika Nikaya*. This new sect of Buddhism was founded by Prince Mongkut, who was a Buddhist monk for 27 years. Prince

Mongkut later on became the fourth monarch of the Bangkok period and fourth monarch of the Chakri Dynasty under the title of King Rama IV or King Mongkut, his original name.

Though in this period, Thailand had received *Lankavong Theravada* Buddhism from the Sukhothai school, with the passage of time, the emphasis of this religion changed and different schools or sects were introduced in Thailand.

In the Bangkok period, there were two sects or *Nikayas* of the Buddhist Order in this country. One was the *Mahanikaya* or the original *Lankavong Theravada* Buddhism, and the other was the *Dhammayuttika Nikaya*. The difference between the two sects however is not great. At the most they concern only matters of discipline, and not of the doctrine. Monks of both sects follow the same 227 *Vinaya* rules as laid down in the *Vinaya Pitaka*, and both receive the same esteem. There is a slight difference in the manner of putting on the yellow robes.

The circumstances leading to the formation of new *Dhammayuttika Nikaya* were created in the reign of King Rama III. It is said that Prince Mongkut was ordained as a *Bhikkhu* according to the royal tradition and custom, which was derived from his early predecessors. He made his residence at Wat Mahadhatu.

But unlike most members of the royal family who took monastic vows just for short duration of four months according to the Siamese custom, this young Prince sought instruction at first not in the scriptures but in the courses of meditation. Being a person of an earnest disposition, he took up his studies very seriously at Wat Samorai, now known as Wat Rajadhipas. Then he considered himself being outside the city and exclusively devoted himself to the forest-monks (*Arannavasi*) specialising in meditation.⁶⁷

Later on, the Prince returned to Wat Mahadhatu and took up the study of the scriptures as a town-monk (*Gamavasi*), whose sphere of duties was teaching. He passed the ecclesiastical examinations up to the fifth grade but decided not to go beyond it.

King Rama III ever interested in affairs of the Sangha was obviously pleased at the brilliant scholarship of the Prince and so promoted the Prince-monk as an abbot. But, soon the Prince got disappointed with the gross ignorance of the clergy as well as their irrational arguments of self-appeasement. He then made a vow that he would relinquish his monastic status within 15 days, unless he could come across a high standard of monastic life which would convince him of the justifiability of monastic life.⁶⁸

For this purpose, the Prince-monk met a *Mon* monk from Dhonburi whose name was Buddhavangso.⁶⁹ The latter related to him the *Mon* ideals of monastic life. The Prince-monk found that the *Mon* monk was still preserving the true spirit of a monastic life, which was in his opinion unblemished by irrationalism. Elated by the knowledge that the correct understanding and practice of the Buddha's teaching and ruling were not dead, he at once changed his way of monastic life to conform to what he had now learnt from the *Mon* monk. In order to be true to his conscience, he sought new ordination from the *Mon* monk and his associates.

It was then that Prince Mongkut went back to Wat Samorai with some of his close friends, and there he established the nucleus of a new school of thought, *Dhammayuttika Nikaya*. Its distinctive features were a stricter interpretation of the *Vinaya*. This new sect involved a new style of wearing the robes, a conduct of ordination strictly following those prescribed in the *Tripitaka*, and a general tightening up of discipline such as not hoarding food or money, and above all, a critical study of the original Pali scriptures. The evidence about the establishment of this new sect is the formal laying of the foundation stones in the *Upasatha* hall of assembly in Wat Samorai. It is said to have been erected in 1833 A.D.

The *Dhammayuttika* system was officially recognised and Prince Mongkut began to regularise its practice and to lay down a regular course of studies with its nucleus at his seat of Wat Bovoranives. He travelled widely in the country to spread his doctrine.

In A.D. 1850, King Rama III died and Prince Mongkut ascended the throne. His reign represents the most progressive and prosperous days of the development of his new religious sect, the *Dhammayuttika Nikaya*. In its development stage, there was the organisation of the administrative system in this sect as well as the whole Church and all monastic societies, including the *Maha Nikaya* or Majority school which had been improved in his time. One of the happy consequences of the movement was a regeneration of

the old Majority (*Maha Nikaya*) school. The latter had raised no objection to the new school at first and did not seem to take much interest in reforms whatsoever.

People generally believe that there was no conflict between the two *Nikayas*, but on close scrutiny we find a lot of difference between the monks of both *Nikayas*. Though in the early days of the establishment of *Dhammayuttika Nikaya*, the monks of old Majority or *Maha Nikaya* school never showed any objection, the monks who belonged to the former sect blamed the bad action of monks who were followers of *Maha Nikaya* school. The monks of both schools clashed with one other at the time of their religious propagation. Sometimes serious conflicts took place in the country, and the king had to give his judgment in such disputes.

One conflict between the two was regarding the monastery's construction. The construction of Buddhist monastery was accepted by the public as being a good act, and the builders were supposed to be released from all their sins after death. But the monks of *Dhammayuttika* school adopted this policy more aggressively.

At Nakon Sri-Tammarat province the *Dhammayuttika* monks had built their monastery replacing the original location of monastery belonging to *Maha Nikaya* school. The new *Dhammayuttika* monastery had also gained the encouragement and sponsorship from the government. It is true that the *Dhammayuttika* school was also aggressive in this matter.

Besides the above, there are several different practices between the monks of the two schools. The *Dhammayuttika* monks did not receive money by hand and did not take milk in the evening. They also did not put on their shoes at the time of their entrance into their residence. Monks of both the schools also differed in the system of wearing the robes.⁷⁰ But, in spite of these differences, they had developed the doctrine and practice to the best possible condition. Both of them flourished up to the present day.

King Chulalongkorn or Rama V who ascended the throne in A.D. 1868 after the death of his father, King Mongkut, was an ardent patron of both schools of Buddhism. For the development of the Buddhism in his reign, King Rama V ordered the Pali *Tripitaka* to be published in Thai or Siamese script for the first time. The publication was completed in A.D. 1893.

In the same year the Thai people had celebrated the Silver Jubilee commemorating the 25th year of King Chulalongkorn's accession to the throne. On that occasion a thousand sets of *Tripitaka* were brought out and each set comprised 39 volumes. Some sets of *Tripitaka* were sent as gifts by the king to several foreign countries, and many were distributed to the monasteries throughout the country.

King Rama V also passed necessary orders to constitute the *Mahatherasamagama* or the Council of the Elders to conduct the administrative affairs of the Buddhist Order in the country. This council consisted of nine members including Somdej Phra Sangharaja, who was the president. Four of them were holding senior rank of *Somdej Phrarajagana* and were also the heads of the four administrative units of Northern, Southern, Central and newly created *Dhammayuttika Nikaya*. The remaining four members held junior ranks. These Elders represented both the *Maha Nikaya* and the *Dhammayuttika*. The ecclesiastical titles were also created by King Rama V to honour qualified and deserving monks. These titles are: *Somdej Phra Sangharaja* (Supreme Patriarch), four *Somdej Phrarajaganas*, (Grade) *Dharma* (Senior), Vice *Somdej Phrarajaganas*, (Grade) *Dharma* (Junior), (Grade) *Deb* (Deva), (Grade) *Raja*, (Grade) Ordinary and (Grade) *Phragru*.⁷¹

King Rama V paid great attention to Buddhist education of the monks. He was the founder of the "Buddhist University" in Thailand known as *Mahachulalongkornrajavidyalaya*, now housed in Wat Mahadhatu in Bangkok. This University provides higher education in Buddhism along with the modern subjects. The other Buddhist University known today as *Mahamakutrarajavidyalaya* was also established during his reign. The latter was founded by King Rama V's brother, the Supreme Patriarch, Krom Phya Vajiranavararoras. This University was built for the *Dhammayuttika* monks. Both Universities were maintained through royal patronage of King Rama V himself.

King Rama V died in A.D. 1910 and was succeeded by Prince Vajiravudh, who became king under the title of Rama VI. During his reign the king abolished the use of the Bangkok or *Ratanakosindra* Era, and introduced the Buddhist Era for all official and public purposes. It was promulgated from A.D. 1913 (2456

B.C.) onwards. This was really an event of very great significance in the history of Buddhism in Thailand.

Another important event took place in the reign of King Rama VII or King Prajadhipok. It was the holding of the Buddhist Council at Bangkok. The Council decided to restore and interpret the *Tripitaka*, Buddhist scriptures, with the result, a 1500-volume edition of the *Tripitaka* was published. The king offered these complete *Tripitakas* to several monasteries in the country. The Buddhist Council held under the patronage of King Rama VII marked the glory and suzerainty of the king himself.

The reign of King Rama VIII or King Anandamahidol constitutes a landmark in the history of Buddhism in Thailand, as for the first time the translation of Pali *Tripitaka* into the Thai language was completed. This great religious work in Thai script is known as *Phra Tripitaka Chabab Thai* or the *Tripitaka* of Thai Edition.

The present king of Thailand Rama IX or King Bhumibol Adulyadej succeeded his brother King Rama VIII in A.D. 1946. He became a Buddhist monk in keeping with the noble practice of his predecessors. The important event in his reign was the august occasion of the Buddha Jayanti, the 2,500th Anniversary of the Buddha *Mahaparinirvana*. The Buddhist world celebrated this grand day and Thailand also commemorated this day with great celebration in Bangkok and also throughout the country.⁷²

Besides his patronage for the restoration and construction of Buddhist monuments in the country, the King also gave royal patronage to the prosperity and progressive working of the two Buddhist Universities which were established during the time of King Rama V. During his reign, Thailand sponsored the meeting of the Council of World Buddhist Association V in Bangkok. Delegates from Buddhist countries of the world participated in this council in large numbers. This was also one of the important events which marked the development of Buddhism which is now the national religion of Thailand.

CHAPTER III

Buddhist Art in India

GENERAL SURVEY OF THE BUDDHIST ART IN INDIA

IT IS RIGHTLY pointed out that Buddhist art was strongly influenced and greatly stimulated by the creative genius of many peoples with whom it came in contact, and this led to great complexity and diversity. It never possessed an underlying unity. This unity is illustrated by the fact that the problems it seeks to solve, and the forms it develops have a certain constancy and continuity.¹

In the field of Buddhist art, we have the religious buildings, edifices for ritualistic purposes and for monastic life; the creation of impressive images to convey the idea of the Buddha, *Bodhisattvas*, monks and other sacred personages; and the treasury of story and legends with their abundance of narrative motifs, setting up a vocabulary of symbols to convey the main religious ideas. And, the art of Buddhism devised convincing visual images of the world's metaphysical structure, especially the structure of the spheres lying beyond the limits of the empirical, terrestrial world.

In Buddhist art, the artistic treatment of the human body is found in such a way that it conveys certain religious ideas—that of the Buddha and also certain other principles, of arrangement and construction in architecture as well as in pictorial compositions capable of representing the Buddhist view of the terrestrial and supernatural world, which at the same time gives a spiritual quality.

THE BUDDHIST ART IN THE BUDDHA'S TIME

As regards the art of Buddhism in India, the history of Buddhism states that just after the Buddha attained his Enlightenment under the Bodhi Tree at Bodhi-Gaya in Bihar state, he hesitated to preach his new doctrine to the people, not to speak of forming the *Sangha*. But it was at the request of Brahma Sahampati that the Buddha undertook the task of preaching his *Dhamma* to the populace. Thus came into existence the Buddhist *Sangha* which subsequently attained a glorious position in the history of Indian monasticism.²

But it is to be noted that although the first religious *Sangha* appeared in the history of religion in India, there were in that period no *vihara* or monastery and other religious buildings to accommodate the rapidly increasing members of the Buddhist Order. They had their residences under trees,³ but in later times the Buddhist monks were allowed to spend their day in teaching and preaching, dwelling temporarily instead of taking shelter in fixed residences. But these Buddhist monks at the early stage of the *Sangha* had no dwelling house. They took shelter anywhere. The climatic conditions of the country, however, stood against such a wandering life. In order to overcome this trouble the Buddhist devotees planned the construction and dedication of religious buildings for the survival of the Buddhist *Sangha*.

From the *Mahavagga* literature we know that King Bimbisara of Magadha was one of the great patrons of early Buddhism. It was he who offered his Veruvana *Vihara* to Lord Buddha and his followers, and this was the first *Vihara* ever presented to the *Sangha* in Buddhist history. While the Buddha was sojourning at Rajagriha, the capital of Magadha state, he also introduced the practices prevalent in other religious systems at the instance of the monks—the system of observance of the *Vassa* at a fixed place.⁴

In the course of time, it became customary for the Buddhist monks to take up *Vassa*-residence on the

day after the full-moon of *Asadha* (mid-June) or a month later and to continue it for three months. As time went by, the Indian people from several castes and status came under the influence of the *Dhamma* and became Buddhist devotees. The rich among them donated their own private parks or pleasure-gardens for the use of monks for dwelling purpose.

Subsequently, it was seen that there appeared two types of residences for the monks—the *Avasa* in the countryside built and organised by the monks themselves, and the *Arama* situated in private enclosures in or near towns, maintained by the donors. Thus the Buddha was a pioneer in introducing a congregational monkish life in the monasteries. There were previously, no doubt, people who renounced the household life and adopted the austere life of ascetics. Then the Buddhist monuments came into existence due most probably to bare necessity of living in dwellings as also to the inner urge felt by the monks for a settled life. Liberal royal grants as well as public donations helped much in the establishment of the Buddhist religious buildings from as early as the sixth century B.C. During the Buddha's life-time, we can see that all Buddhist followers such as kings, princes and rich men competed with one another in erecting vast monasteries to which temples, libraries and other buildings were generally attached and in which dwelt wealthy communities of monks, who were even allowed to hold property in land for their food and upkeep.

In the field of architecture, the primitive Buddhist monuments during the life-time of the Buddha were mainly the monasteries and the *viharas*. In the early stage of Buddhist art and architecture, we find that the monasteries were erected in simple style for rituals or committee purposes, but later on the *viharas* developed into large dwelling houses for a community of monks and nuns in place of small individual cells. The next stage of development of the monastic building can be seen in a long verandah with a cell behind it constituting a *vihara* or monastery which was of a rectangular shape.

Besides the monastery or *vihara* the *guha* or cave-dwelling also represented one of the most important early Buddhist monuments in this period. It is said that the cave-monasteries played an important role in the evolution of early Buddhist art in India. The monks preferred the caves as better places for their residence. These caves were in the form of rock-cut caves with artificial structures made of bricks or wood.⁵ The cave-monasteries, particularly, occupy an interesting place (with their architectural peculiarities) in the annals of ancient Indian architecture.

Temples also form one of the most important Buddhist monuments. They were an important feature in all monasteries—often as an actual part of the edifice constituting the monastery. It was in the earliest days of Buddhism in India that neither temples nor halls for meeting together (*Sangha-griha*) were much needed. The monk recited the Law or *Dhamma* in the open air to the laity. It was only when some groups of monks crystallized into regularly organized communities that a kind of congregational recitation of the Law became a part of everyday ritual. Then the monks required places of assembly like *viharas* for the performance of religious services. This is, thus, the first stage or source of the temple establishment.

Such places of meeting were often erected like the cells for the monks excavated out of rocks. Since relic-shrines called *Chaitya* were erected at the further extremity of the excavated hall, the hall itself was generally called *Chaitya* which later on developed into temples.⁶ Thus, in the field of Buddhist architecture, one can see that all the main religious buildings in connection with Buddhist art were already established since the sixth century B.C. onwards or from the life-time of Lord Buddha himself.

THE BUDDHIST ART AFTER THE DEATH OF THE BUDDHA

After 45 years of preaching, the Buddha entered into *Parinirvana* at Kusinagara of the Malla kings. After the death of the Master, Buddhism became an important religion of India and large numbers of people from various parts of the country became Buddhist devotees and propagated the *Dhamma* of the Buddha in the country. Buddhist art and architecture is clearly visible in perfect features.

It is recorded in the annals of history of Buddhist art and architecture in India that after the death of

the Buddha, one of the most important centres of Buddhist artistic activities was Magadha State which at that time was ruled by the Mauryan kings. The great Buddhist monarch of this dynasty and also the great Buddhist patron of art and architecture was Emperor Asoka, during whose time the evolution of the early Buddhist monuments took place in India.

The erection of a long series of Buddhist monuments by Emperor Asoka took place after the death of Lord Buddha.

Among the Buddhists there was a common practice to worship the relics of holy personages particularly those of Lord Buddha himself. The Buddha's relics consisted of the mortal remains of the Enlightened. After his cremation at Kusinagara the bones and ashes and later crystal beads were deemed to contain the essential substance of the person concerned.⁷ It is said that Asoka divided up the relics of Lord Buddha and sent them to different places in the country, so that his entire empire might enjoy the Buddha's blessings.

At these places the *stupas* were then erected over the Buddha relics. These were not only funerary and reliquary monuments, but also served to commemorate important personages in particular. The Enlightened One was said to have given his consent to places which had acquired a sacred character on account of the part they had played at decisive moments in his life. For instance, his birth-place in Lumbini Grove (near Kapilavastu), the place where he attained Enlightenment (Bodhi-Gaya), the place where he first preached *Dhamma* (at Sarnath near Banaras), and the place where he died (at Kusinagara).

This in itself indicates that a certain shift had occurred in the direction of a cult linked with sacred objects and places. This was later to become a decisive factor in bringing about the flowering of the Buddhist art.⁸ Asoka is said to have erected as much as 84,000 *stupas* throughout his empire. This activity served him as a means for propagating Buddhism as the officially sanctioned religion. The *stupa* architecture in this period constituted the prototype of Buddhist monuments in either India or other different countries, such as the countries of South-East Asia, Central Asia, etc. Though the architectural feature of Buddhist monuments in those countries took up from the local or indigenous artistic experience and craftsmanship, its original style was undoubtedly adapted from *stupa* prototype of Asoka's time in India.⁹

The architectural feature of Buddhist *stupa* at the time of Asoka is that the *stupa* was the symbol of the *Parinirvana* of Lord Buddha. It was the primitive tumulus or burial-mound which retained the shape as a hemisphere.¹⁰ The word *stupa* is derived from a word meaning "to heap", "to erect", and applied to any pile or mound as a funeral pile.

Hence it came to be applied to a tumulus erected over any of the sacred relics of the Buddha or in places consecrated by his acts. The *stupa* was built on the foundation of stone blocks. On this foundation there is a dome called the *anda*. Its shape is like turned down bowl. The relics of Buddha were placed in the centre of *anda*. The core of the dome or mound was of unburnt brick, its outer face of burnt brick and the entire structure covered with a thick plaster skin.¹¹

At the top of the dome there is the *harmika* or square box of stone. In the centre of the *harmika* was fixed a post surmounted by a series of three parasols though the number was later on raised to seven. This parasol is the symbol of royalty, called as *chhatra* or umbrella. Other architectural features are the circular platform which is to be ascended by a series of steps, known as *sopana*. Now this space is left for the circumambulation by devotees to pay respect to the deity by going round it.

The great *vedika* or railing, which by simple addition was surrounding the space became a common factor of the *stupa*. The *vedika* consisted of series of upright pillars, each pillar fixed to the ground by inserting its lower part in the socket of a stone basement buried under the earth to serve as the foundation and between each pair of upright posts were fixed three transverse bars of which the ends were inserted in the sockets cut into the narrower sides of the pillars. The top of the pillar was bonded together by a series of coping stones which had at the bottom side socket holes to receive the tenons of the upright poles. The *vedika* or railing was provided on four sides of *stupa* with four gateways called *toranas* facing the four cardinal points.

The *stupa* with its gateways and railings was a complete symbol of the tetradic pattern of the cosmos as evolved in religious tradition.¹²

There are several kinds of Buddhist stupas, erected at this time and the succeeding periods. Chief among them was the circular stupa which was most popular during the time of Asoka. The circular stupa came into use quite early in the history of Buddhist architecture. Emperor Asoka was perhaps responsible for giving this structural form a religious status.

Besides the circular stupa, the apsidal stupa shape also played an important role in early Buddhist architecture in India. The apsidal stupa embraces comparatively a wider area of distribution than the former circular ones in spite of the fact that both originated practically in the same period. There are three main groups of apsidal stupas as apse in the form of semi-circle, an octagon and apse formed by a row of pillars within an oblong plan.¹³ The last type of Indian Buddhist stupa is the quadrilateral stupa. Its character is mostly without pillars, their dimensions being comparatively smaller. The necessity for providing columns was not possibly felt at all.

The *stupas* which marked an important landmark in the evolution of early Buddhist art and architecture are the *stupas* at Sanchi and Bharhut. At Sanchi, the building activity began during the time of Asoka who raised a brick-built stupa. It is the earliest important movement of the Buddhist art.

Sanchi is the site of the most extensive Buddhist remains now extant in India. It is situated only five and a half miles from Vidisa (modern Bhilsa) on the confluence of the rivers Vidisa and the Vetravati (modern Betwa). According to the *Mahavamsa* when Asoka was appointed as Governor of Ujjaini, he halted for some time at Vidisa and at last erected the monuments at Sanchi.

The most important stupas there are the *stupas* Nos. I, II and III respectively. Stupa No. I has four gateways with the Asokan pillar in front of the South gateway.¹⁴ The Sanchi stupa represents the perfect specimen of early Buddhist stupa architecture. It is pointed out by the scholars that really the crowning glory of the great *stupa* at Sanchi is its richly carved gateways. The Sanchi *stupa* is surrounded by an imitation in stone of a post-and-rail fence and *toranas* featuring sculptures in relief and monastery hewn into cliff-faces containing monumental halls used for ritual purposes (see Figure 3).

The Sanchi stupa served as basic prototype for Buddhist architecture throughout Asia when Buddhism spread to countries outside India in later time.

The Bharhut *stupa* also represents the perfect form of early Buddhist architecture. The mysterious fact about this *stupa* was brought to light after the archaeological excavation of Sir Alexander Cunningham in 1873 A.D. The location of stupa is in the village of Bharhut which is located six miles to the North-East of Uchahara. It is exactly 120 miles to the South-West of Allahabad. The *stupa* of Bharhut in its original form was made of plain bricks and stood on a strong foundation of solid stone blocks. Round the *stupa* on the ground floor stood the magnificent inner railing consisting of four quadrants and four gateways facing the four cardinal points.

Thus the *stupa* architecture survived as the important specimen for the early Buddhist monuments. These monuments ranged from the 3rd century B.C. to the 1st century A.D. All other forms of stupas in all the Buddhist countries of South-East Asia are directly or indirectly derived from the basic type of buildings which have been described above. The process of evolution is remarkably consistent and affords a splendid example of the way in which an art type lives and grows according to an inherent law dictated by its meaning, its purpose, and the cultural climate in which it exists.

After the death of Emperor Asoka, the Buddhist monument with new architectural feature reached its height during the Sunga period (1st century B.C.) and the Andhra dynasty respectively. Though most of the monarchs of the Sunga dynasty were followers of Hinduism, some of them were, however, quite tolerant and lovers of art and architecture. Thus during this period we find the development of great *stupa* at Sanchi and Bharhut and other important Buddhist sanctuaries as the railing of Bodh-Gaya temple for example.

But at the beginning of Christian Era the most important landmark in the evolution of Buddhist art was the appearance of the cult-image and the advancing development of sculpture and bronze in Buddhist art, side by side with survivals of religious buildings from earliest phase of its artistic history. The introduction of the cult-image played an important part in the study of Buddhist art. This was the Buddha Image in human form and not in symbolic form, introduced for the first time in India.

In the field of art, besides architecture, sculpture, etc. images and idols constitute one of the important factors of artistic activity. Sculpture in India has not only been regarded as works of-art but also as objects of religious veneration. They have now assumed archaeological and iconographic importance although their appeal is also largely aesthetic.¹⁵

Why did the sculpture become the objects of religious veneration? The disciples of an ideally perfect man as the Buddha who had taught them that with his passing away he would become absolutely extinct, devised some ways and means of perpetuating his memory and stimulating a desire to conform to his example.

The first method was to preserve the relics of their guru's cremated body and to honour every object associated with his earthly career. Then, in the course of time, the disciples began to worship not only the relics but the receptacles in which they were buried, and around these they placed sculptures commemorative of the Buddha's life and teachings.

Hence, the disciples passed on to the carving or moulding of small statuettes of their Master in wood, stone, metal, terracotta or clay and on these they often inscribed the well-known Buddhistic formulas. Furthermore, it was only natural that the manufacture of the sculpture in whole array of divinities and semi-divinities of saints and sages, should have been committed to the monks. They alone possessed this privilege. They, alone, too had the power of consecrating each image by the repetition of mystical texts and formulas.

When images and sculpture were thus consecrated, they were believed to be animated with the spirit and to possess all the attributes of the beings they represented. This was the aim of the sculpture of early Buddhist art.¹⁶ As the Buddha was the founder of Buddhism and the Master of all disciples and devotees, the sculptures have been carved in his likeness and representation for the purpose of his worship after his death.

Strangely enough, from the beginning stage of the Buddhist artistic activity the sculptural activity was in the form of symbolism or materialistic representation. This method of sculptural activity has been preserved in India since the prehistoric period up to the historic period or the period before the beginning of the Christian Era. Later on the sculptural activity of the people was changed in the new development by the introduction of cult-image which the artists had introduced in the commemorative character of personage, saints or sages in human form, which marked the introduction of the cult-image in Buddhist art.

THE BUDDHIST ART IN NORTH, CENTRAL AND SOUTH INDIA

A study of early Indian art of sculpture shows that between the proto-historic art of the Indus Valley Civilisation till the historical Mauryan period of 4th-3rd century B.C., there exists a big gap which has still to be filled by the actual remains of material culture. In the 3rd century B.C., however, we meet with Indian stone sculpture springing into magnificent forms such as the form of animal beings, supernatural beings and material symbolic forms of several representations. But, no sculpture in human form was created till then.

Indian art, however, entered a phase of intense activity in the 2nd century B.C. under the direct influence of Buddhism. This produced very rich sculpture, which is preserved on the railings and gateways of the *stupas* of Sanchi and Bharhut in Central India having the narrative representation of history of Buddha's life in symbolic form. Mauryan art and sculpture was also responsible for the new evolution of Buddhist art in India, but the Mauryan artists still preserved the primitive idea of material culture and symbolic representation in their carving.

The sculpture concerned with Buddhist story was carved in symbolic form. It seems that the old tradition in India strictly prohibited the carving of the cult-images in human representation long before the introduction of Buddhism in sixth century B.C. So, this tradition was current till the Mauryan period, especially in Asoka's time.

The Buddhist artists always represented the Master by symbols alone, not in person or human form. Among the symbols used to suggest the Buddha were: the Tree of Enlightenment; the Wheel of the Doctrine,

Dhammachakra; the throne, the pillar encircled by flames, the foot-prints and the *stupa*. Most of those symbols have some ancient and widespread cosmological meaning. They may also be combined to form an imaginary body of the Buddha. Many of these symbols, however, not only denote the Buddha as such, but are related to particular important events in his life—for example, his Enlightenment, his birth, his decision to take up preaching the *Dhamma* and his entry into Nirvana.¹⁷

Regarding the history of the origin of the first Buddha image in India, we have a legend called the *History of Phra Khaenchan*, which says that after his Enlightenment, Lord Buddha spent some months in the Heaven of the 33 Gods (namely *Tavatungsa* Heaven of God Indra) in order to preach his doctrine to his mother, Maya Devi, who had been reborn there.

It was King Udayana of Vatsa (Kausambi) State,¹⁸ a Buddhist devotee, who revered the Buddha highly and was inconsolable with worry lest the Buddha might not return to earth. The king wanted to have at least a pictorial representation of the Buddha. It is said that at the request of the King the disciple Maudgalyayana sent an artist (32 in number) to heaven by magical means, to memorize the Buddha's features and to carve his figure in sandalwood (*Phra Khaenchan* in Thai language) five feet high.

When the Buddha returned to the world, the sandalwood image rose up to welcome him. Thereupon, the Buddha gave this image the task of spreading his teaching among future generation and to be as the specimen of the Buddha Image for the Buddhist devotees in order to worship him after his death.

Whatever the legend, it seems that the production of Buddha Image began from the Buddha's life-time, though we are not sure of it, for want of archaeological and literary evidences. In fact, the tradition of carving Buddha Image in human form had already become popular—by about 600 B.C.¹⁹

A study of the history of India shows that even foreign rulers like Indo-Greeks (King Menander) who were settled in Gandhara region had become devout followers of Buddhism in later years. These *Yavana* (Greek) Buddhist devotees in Gandhara were responsible for the development and evolution of Buddhist art, especially in the field of sculpture. The Buddha Image was first evolved during this time.

The Graeco-Bactrian tribe of Macedonia followed the traditions of their earlier religion which believed in cult-images in human form for worship, as for instance, the Greek deities, Apollo, Zeus, etc. Later on, when they had settled down in Gandhara and became Buddhists, they reconciled their traditions and the new religion by first introducing the Buddha Image. The other reason leading to the evolution of Buddhist sculpture was that the *Yavana* people, who were foreigners, never prohibited image-worship. When they settled down in Gandhara, they felt dissatisfied with the idea of symbolic worship of the native Indians. Thus, they were the pioneers who introduced image-worship—of the Buddha.

This earliest school of Buddhist sculpture came to be known as the Gandhara style of art, which flourished in North and North-Western portions of India from the latter half of the first century B.C. to the 5th century A.D. As noted above this school of art was introduced by the *Yavana* people of Graeco-Roman origin. It was more influenced by Greek art than Indian art. It is referred to as "Indo-Greek" or "Graeco-Roman" or "Indo-Hellenic" school of art.

In the nature of this art, no doubt, the Greek style was adopted for the representation of the religious subjects. Buddhist beliefs and customs were represented through this style. Chief among the artistic activities of the Gandhara school of sculpture was the Buddha Image, which appears similar to the statues of the Greek God, Apollo.

The aim of carving the image of the Buddha was very difficult for the first time for the Gandhara artists because there was no model for adaptation. They had two aims: 1. The image must differ from other ordinary images so that anyone who could see them might know that this was the image of the Buddha; and 2. The image must be fine and become the favourite object of reverence by all Buddhist devotees.

As no one was familiar with the physical features of the Lord, the artists derived the idea from different sources such as the character of Great Personage in the sacred book of *Maha Purisraksana Sutra*, which was written before the time of the Buddha, and other literary sources such as the history of the Buddha as well as the daily routine duty of the Indians, their customs and traditions and the posture of persons sitting with crossed legs as well as the method of wearing garment which could be seen easily from the Buddhist monks

of those days. After collecting such material from these sources, the artist used them as background knowledge for carving Buddha Image.

Henceforth, the character of the Buddha image in Gandhara style consisted of the physical features, which came from the texts that gave a detailed description of the Buddha's body with 32 major and 80 minor features (*lakṣaṇas*). The general appearance associated with the Buddha characterized him partly as a noble man and ideal ruler (*Chakravartin*) and partly as a super-human being. His body was perfectly proportioned, symmetrical, smooth and fully rounded. The shoulders were broad and the hips narrow. The torso was like that of a lion, but the legs were like those of gazelle. The length of his hair, according to the literary source relating to Buddha's life history was two inches from the scalp after he took to monastic life. It never grew again and as such it had small short locks curling towards the right. Between the eyebrows was the *urna*, which according to legend, was a white lock curled towards the right.

Finally the Buddha's head had an approximately hemispherical elevation, called *ushnisha* (*ketumala*) which symbolized enlightenment and wisdom. It was the top-knotted hair on the head. This symbol was a re-interpretation of a hair-dress, such as the ancient Indian hair-knot worn under the turban as a sign of princely status. On the other hand, it was derived from the Kroblyles of antiquity, such as we find on statues of Greek god, Apollo. The Gandhara Buddha images have strands of hairs arranged in an orderly manner over the *ushnisha* (see Figure 4). No doubt, the hair-knot on the top of Buddha-head was the symbol of Enlightenment and the representation of himself only. It marks the most important character of the Master.²⁰

As previously mentioned, the Buddha Image belonging to this school of sculpture was mainly influenced by Graeco-Roman art and so the Buddha figure turned to God Apollo being clearly indicative of human form by show of anatomy in physical body, not in the form of super-human or supernatural divine—Lord Buddha sitting on the golden throne or support (*asana*) which had a symbolic significance. His right shoulder was exposed, and on his lips were moustaches in imitation of the Greek deity representation. He wore thick robes in wavy line all over his body of which the minutest turn had been represented. The representation of hair on the head and on the *ketumala* or top-knot hair had been made through the Greek style and thus the parallel wavy hair was like the natural hair of human beings. There was round halo surrounding the face of the Buddha (see Figure 5).

The historical point of view stated that, unfortunately, after the death of King Menander, most of his later successors were weak rulers and they could not retain their hold on the Gandhara territory which was lost to the Saka clan which migrated from Central Asia.

The Kushana dynasty ruled over the vast territory of northern India. The Kushanas were also a foreign tribe which came to power in India in the latter part of the first century A.D. and 2nd century A.D. The Kushanas were originally a nomadic people, who belonged to Yuch-Chi tribe which lived in the frontier provinces of China. The Yuch-Chi tribe penetrated the Indus Valley in North-Western India, where they founded a great empire about 50 A.D.

Their empire extended to the North-West far into Afghanistan and to the North-East as far as Khotan in Eastern Turkistan. The Kushana empire was situated at a point where several cultures met. Important international trade-routes ran through it linking the Roman Empire, Mesopotamia and Persia in the West with vast areas between India and China in the East.

The most important ruler of this dynasty was King Kanishka I who had his capital at Purushapura (modern Peshawar in Pakistan). He was a Buddhist monarch. According to Buddhist tradition, Kanishka was the follower of *Mahayana* sect of Buddhism, which came into existence during his time. The Kushana king gave his royal patronage to the Fourth Buddhist Council during his reign—at the Kundalvan *Vihara* of Kashmir. This Council marked the beginnings of a new epoch in the history of Buddhism—the rise of *Mahayana* or Northern sect, which differs from the primitive Buddhism of *Hinayana* sect or *Little Vehicle* of the south. In the field of art and architecture, Kanishka gave his patronage to the growth and development of the Gandhara school of art.

It is said that during the days of King Kanishka I, the Gandhara school of art and sculpture reached its climax. During Kanishka's days, many Buddhist *viharas* and *stupas* were built which had the obvious

impact of the Graeco-Roman art. Several Buddha images bearing the strong influence of Graeco-Roman art were carved in Kanishka's time (see Figure 6).

Modern study and investigation by scholars and archaeologists suggest that the image of Buddha in human form originated for the first time in Gandhara province in the reign of King Kanishka I bearing close resemblance to craftsmanship of Graeco-Roman artists. This suggestion seems to be correct, because there is no trace of archaeological evidence of the Buddha image, which originated in the Yavana time, especially in the period of King Menander. But the new style of Buddha image of Gandhara style during Kushana period became popular in the country.

In the Kushana period, not only the growth of Gandhara art took place, but also a new school of Buddhist art and sculpture was born. It was the Mathura school of art which represented the indigenous Indian school of art and marked the new evolution of Buddhist art in India. Mathura was an important political, economic and religious centre, much before the Kushana empire came into being. It was a great centre of sculpture during the first three centuries of the Christian Era. Mathura lies 50 miles south-east of Delhi on the river Jamuna. It is the birth-place of Lord Krishna.

The great artistic activity at Mathura marked an important landmark in the history of Buddhist art in India. It flourished side by side with Gandhara school of art, under the patronage of the kings of the Kushana dynasty. It is said that a vital and prolific school of Indian sculpture sprang up at Mathura in the 1st century A.D. The sculpture of Mathura school had two innovations. The most important was the creation of an iconography, necessitated by the portrayal of the various *Bodhisattvas* and Buddha images.²¹ Mathura also exerted a positive influence upon Gandhara art. This was a quite natural historical phenomenon since both regions were the most important cultural centres in the Kushana empire. They maintained contact with one another and the routes linking them were used by pilgrims as well as traders.

The early phase of artistic activity noticed there through stray and isolated finds, is closely linked up with the Central Indian school of Bharhut and Sanchi art and has been dealt with as such. We notice the prolific use of images representing the various divinities. With the creation and introduction of the cult-image there was perceptible already a new direction in Indian art.²² Chief among the sculptures of Mathura school of art, are the Buddha images and the statues of *Bodhisattvas*, according to *Mahayana* idea of craftsmanship. The standardization of the Buddhist images involved special difficulties, such as representing the *ushnisha* on the Buddha's head (*ushniska* or skull protuberance).

This gives the new picture to Indian Buddhist art because the Buddha image in Mathura style has the Buddha head having the form of a snail-shell and subsequently a small mound or protuberance beneath the conventionally close-curved hair. The eyes and the lips of the Buddha are full and sharply cut, the upper eyelid being especially heavy.

The distinctive features of Mathura Buddha image are the prominent breast and the form of drapery. The robe or drapery hanging down in semi-circular folds is found to cover both the shoulders, while in a few, the feet. The drapery is moulded very closely to the flesh of the body. The nimbus or halo of Mathura Buddha image has its foliated scroll, rosettes, geese designs, etc. imitating the full blown lotus,²³ or the halo scalloped only at the edge in low-relief designs (see Figure 7).

The *mudras* or gestures of the Buddha image are also important in this school of sculpture. The *Abhaya-mudra* was popular in early phase of artistic activity. This gesture has the right hand raised level with the shoulder with open palm to signify benediction. The other is the *Dhyana-mudra* in which the Buddha is shown seated with hands in lap and palms open to signify meditation.

The movement and evolution of Buddhist art, architecture and sculpture continued uninterruptedly. Even after the end of the Kushana period in Northern India, Buddhist art survived in Southern India.

The third main centre of early Buddhist art in India was the Amaravati school of art in South India. Amaravati was the capital of the Andhra ruler of South India. Amaravati of the late Andhra Empire (25 B.C.-320 A.D.), which was ruled by the Satavahana dynasty, became the political, commercial and religious centre of that part of the country, where Buddhism spread fairly quickly and penetrated Amaravati by the 3rd century B.C. The Buddhist art was created by the artists of South India in both architecture and sculpture.

The Buddhist monuments at Amaravati marked another important landmark of Indian Buddhist art like the *stupas* of Sanchi and Bharhut. The Amaravati school of art flourished in the Guntur district. The grand *stupa* of Amaravati built on the basin of river Krishna belongs to this style. This *stupa* has rows of different figures and not only its railing but also its dome (*anda*) are covered with marble. Nagarjunakonda with its huge monasteries and *viharas* situated on the river Krishna near Amaravati also was an important centre of this school of Buddhist art.²⁴

The sculpture of Amaravati school of art was also impressive and the Buddha image which later on became the prototype of images in different Buddhist countries was standardised here. These Buddha images have spiral *ushnishas* and the drapery is found to leave the right shoulder bare. In body physiognomy as well as in the style of the drapery with its folds indicated by incised lines and overlapping ridges, the Amaravati type of Buddha Image appears to have been closely allied to the Mathura type of Buddha-*Bodhisattvas*. The folds of the drapery exhibit an ordered rhythm of undulating lines which impart a feeling of movement to the body underneath and its expansiveness.²⁵

The massiveness of the Mathura type has, however, been much softened down in Amaravati in conformity with the slimness of the Southern idiom. A significant deviation may be recognised in the narrow and oval shape of Buddha's head in contrast to the roundness of the facial contour of the Mathura type²⁶ (see Figure 8). This Amaravati type of Buddha is known to have travelled to Ceylon and possibly of South Indian workmanship (see Figure 9), and the Buddha images of this school have been found in far off Champa, Siam, Khmer, Java, Sumatra, Celebes and other Buddhist countries of South-East Asia. South India under the late Andhra period introduced the new evolution of Buddhist art at Amaravati.

Further development of Buddhist art also took place in other parts of India. This great artistic activity marked the most important phase in the evolution of Buddhist art. It was the Gupta School of Art. It is said that the Gupta art represented the Golden Age and the Classical Art of Buddhism in India. In the first quarter of the fourth century A.D. the Guptas established themselves in Magadha state of Eastern India. This was the period of religious toleration, and the Gupta kings were followers of the Brahmanical religion. The followers of other religions were, however, free to follow and propagate their respective religions.

In the field of religious art, the Gupta period made a great contribution. All the Gupta kings were lovers of art of a very high standard from the point of view of beauty, ideas and representation. This was an age of great artistic activity that was inspired by intellectual awareness hardly paralleled in any other phase of Indian history. A long and consistent course of evolution through the preceding centuries prepared the way for a complete efflorescence of the artistic genius of the people. In this period, various trends and tendencies of the artistic pursuits of the preceding phases reached their culmination in a unified plastic tradition of supreme import in Indian history.

In the field of Buddhist art in this period, three main important branches of art such as religious architecture, sculpture and painting reached their climax. Architecture and sculpture flourished since the earliest period of Buddhist art in this country, but painting marked the new epoch of artistic activity during this period for the first time, which was adapted by other Buddhist countries outside India in the succeeding periods.

The Buddhist architectural style of the Gupta period heralded a new epoch in the history of temple-architecture. For the first time, permanent materials like brick and dressed stone were used in the construction of temples instead of perishable materials like bamboo, wood, etc.²⁷ Gupta architecture continued the tradition of the old and at the same time marked the beginning of a new age. Chief among the Buddhist monuments of this period was the cave-architecture. The main cave structures of this age belong to Ajanta, Ellora, Bagh and the Andhra country.

Buddhist cave-architecture of the Gupta period consisted of two apartments—*chaitya* and *vihara* caves. The *Chaitya* Hall was rectangular in plan and consisted of a nave and two aisles, with rows of columns and an apse. It also contained at its sacred centre, the *stupa* as the central object of worship. The apse and side-aisles resulted from the circumambulation around the *stupa* (see Figure 10).

The *vihara* cave-architecture was primarily a monastery for the residence of monks. Sometimes it also

had a small chapel in the structure. The *vihara* cave was a twenty-pillared cave which had six residential cells for the monks on either side—two at either end of the verandah and two at the back. Between these two cells there was a rectangular sanctuary with a large figure of the Buddha seated in *Pralambapada* posture, his feet hanging down²⁸ (see Figure 11).

Besides cave-architecture, many Buddhist stupas and temples were constructed during this period such as the Ghamekhu Stupa (Dhamekha Stupa) at Sarnath. This stupa was full of artistic designs, having many figures, statues and designs on its outer portion.

Sculpture of the Gupta period, no doubt, had achieved extraordinary progress through its own workmanship. Scholars suggest that the success of the Gupta sculpture lay in its balanced synthesis between the obtruding sensuality of the Kushana sculptures and the symbolic abstraction of the early mediaeval work. It meant that the pivot of Gupta sculpture was the human figure with plastic modelling which was shorn of the earthiness of the Mathura school, and the sensuousness of Amaravati or *Vengi* school and was raised to a state of mental elevation, spiritual and rational existence.

One important point of sculpture in this period was that it not only remained as a model of Indian art for all time to come, but also served as such in the Indian colonies in the Far-East and South-East Asia. The sculptures of the Malay Peninsula, Sumatra, Java, Champa, Cambodia, Celebes and even in Thailand bear the indelible stamp of Gupta art.

Thus, we can say that the most important contribution of Gupta sculpture was the evolution of the perfect types of divinities, both Buddhist and Brahmanical. These images presented a beautiful figure, full of charm and dignity, a graceful pose and a radiant spiritual expression. In general it gave expression to a sublime idealism, combined with a highly-developed sense of rhythm and beauty, having vigour and refinement in their design and execution.

Classical artistic activity of the Gupta sculpture is recorded in the production of Buddha Image. It is the full development of the previously Mathura style of Buddha Image on the line of the Gupta style. There are some new characteristics of the Buddha Image which were first introduced by the Gupta artists. The image has the beautiful curly hair on the head (see Figure 12).

Other important features consisted in bands of graceful ornamentation of different kinds introduced in the halo of the Buddha Image having webbed fingers (*Jalangulikara*) and showing a larger variety of gestures or *mudras* (hand-poses). But the general characteristic of the Buddha Image of this period is the face of the Buddha having the smooth and ovoid shape of an egg, the forehead line that of a bow and the eyebrows of bow-shape. The eyes resemble a wagtail, lotus petal, deer, fish according to mood. The nose resembles a sesame flower or the beak of a parrot. The Buddha's torso is broad in the upper section and attenuated in the lower part.²⁹

The Buddhist sculpture of this period has its other important features as the various attitudes (*asanas*) and gestures (*mudras*) for the proper rendering of the different actions and moods. A general classification in respect of attitudes is that of standing, seated and reclining positions. With regard to the standing posture, subsidiary poses, measured in terms of *bhargas* or flexions of the body, may be recognised.

Sama-bhanga is the straight and erect pose, a pose of equipoise, in which the two vertical halves of the body are symmetrically disposed and the *sutra* or the plumb line, passing exactly along the middle of the body, corresponds to its vertical axis. This pose is resorted to in order to show the divine being in his irrefutable calmness and immutability (see Figure 13).

With regard to the seated posture *Sama-bhanga* or *Samadhi* is identical with what is known as *Vajra-paryanka* or adamant pose in case of the Buddha image. The pose is particularly associated with the scene of his enlightenment at Bodh-Gaya and is symbolic of his steadfast resolve when he took his seat on the *Bodhimanda* under the Bodhi or pipal tree. A rigid pose with the legs crossed and soles upturned and with the upper part of the body upright and immovable characterises the *Vajra-paryanka* and expresses austere and contemplative concentration, further enhanced by the downward glance of eyes with drooping eyelids.

Regarding these gestures or *mudras* of the Buddha Image, it can be said that it consists of certain definite conventions in finger plays and hand poses, each of which has a significant meaning.

The earliest of gestures to be represented is what is known as *Abhaya-mudra* signifying the boon of fearlessness associated, so far as Buddhist iconography is concerned, with the incident of the taming of the mad elephant Nalagiri by the Buddha at Rajagriha in Magadha. In this *mudra*, the hand is required to be shown on a level with the shoulder with the palm turned frontwards and the fingers raised. The *Dhyana-mudra* (also known as *Samadhi-mudra*) is the gesture of deep absorption in meditation. The Buddha's eyes are closed, with the hands placed on the upturned soles of the feet, one upon the other, with the palms upwards and the fingers stretched.

Two other important gestures were *Bhumisparsa-mudra* and *Dhammachakrapravartana-mudra* respectively. The former gesture is associated with the story of the Buddha in his Enlightenment at Bodh-Gaya in which the Buddha, when assailed by Mara, the Evil One, called on Mother Earth as the witness. This action is symbolised by the Buddha while seated in *vajraparyanka*, touching the earth with the fingers of his right hand that hang down over his right knee, palm inwards.³⁰

The *Dhammachakrapravartana-mudra* signifies the great event of the turning of the Wheel of Law by the Buddha, that is, his preaching of the first sermon in the Deer Park (*Mrigadava*) at *Isipatana Mrigadavan* (modern Sarnath in Banaras). This is represented by the two hands held near the breast, the right, turned outwards with the thumb and the forefinger meeting each other, and the left, turned inwards with the thumb and the forefinger joined and the remaining fingers touching those of the other hand (see Figure 14).

There are several other gestures of Gupta Buddha Image which indicate by hand as *Vitarka-mudra*, in the act of teaching or exposition, *Anjali-mudra* with two hands joined and the ten fingers closed in praying attitude, etc.³¹

The special characteristics of the Buddha Image and Bodhisattvas in this period are to be found in the drapery, the robe of images in the form of transparent cloth closely attached with the body till we can see clearly the physical body of the image. It shows the minuteness in representation of drapery, sometimes the drapery being plain or with folds clearly revealing the form.

Thus, the Gupta Buddhist sculpture represents the highest expression of Indian artistic genius—an expression in which one may discern a complete harmony between art and thought, between the form and the ideology that it stands for.

But the most important aspect of Buddhist art in this period is painting. Buddhist painting during this period, no doubt, played an important part in the evolution of Buddhist art and workmanship in India.

It is said that the art of painting in India became a potent force in national culture in the great schools of mural decoration and gradually lost touch with real life when pictures came to be regarded more as articles of luxury for the connoisseurs than as a means of instruction and spiritual uplift for the community.

The origin of painting may be traced from the evidence of the early Buddhist records. Painting was closely associated with popular festivals and civic life in ancient India. No town or village festival was complete unless the streets were made gay with pictures painted on the house-fronts or on scrolls and banners hung on temporary screens of bamboo. The tradition of this folk-art is still alive³² and this constituted the main source for the introduction of painting in ancient India.

It is often said that Indian painting is to be distinguished from Western painting because of the emphasis on the line only. In other words, Indian paintings are not true pictures in the European sense. They are only coloured drawings. This is true of the earlier and of most of the later schools of Indian painting.

The art of painting came to exist in India long years ago. According to the Indian historians, there is scant information about the origin of painting and it is difficult to reconstruct its history from the prehistoric period. Its specimens are of primitive art though scanty. The first primitive art of painting in India suggests the wall-painting in the Kamur hunting grounds of Central India (Madhya Pradesh). There are a few caves on whose walls hunting scenes are drawn by primitive hands with dexterous skill. These are the prehistoric specimens of painting.

In the same manner, the paintings of the Stone Age, unearthed in the tracts of the Vindhya mountains give a clue to the art of colour-making by the painters. Their best specimens are found near the village of Singhanpur in Raigarh State. In this hilly tract there are a series of caves in which the drawings of men and animals are done in red pigment. It is said that the drawing of some of these animals are good pieces of

characterisation. For example, the movements of a stag, an elephant and a hare are exquisitely executed.³³

We have some attractive paintings of an early period of historic time. In the Mirzapur district of Uttar Pradesh, these paintings are found in a series of caves depicting more or less hunting scenes. These drawings have a striking resemblance to the famous rock-paintings of Cogul in Spain (Europe). Thus the caves of Mirzapur are the earliest treasure-houses of Indian painting and point towards the earliest cultural development of the East.

We have other ancient wall-paintings whose date does not go back more than a century or two before the Christian Era—in the Jogimara Cave of the Ramgarh hill located in Sirguja (Madhya Pradesh). They are poor in quality and execution but indicate the early use of brush in red and black paint and primitive aesthetic taste. The trace of painting also exists in the Bedsa Cave and it probably belongs to the 3rd century A.D.³⁴ These are probably the earliest wall-paintings in ancient India before the rise of the Guptas.

It is suggested that the art of painting progressed under the protective care of Buddhism. The Buddhist art of painting not only spread in India, but also in the East. It was popular in Ceylon, Java, Thailand, Burma, Nepal, Khotan, Tibet, Japan and China. These countries are indebted to Buddhist art in respect of painting, sculpture and architecture, and with their progress, the progress of Buddhist art was accomplished.

In this way, the Buddhist artists, actively and effectively, served the cause of Buddhism through the agency of their pictorial art. It is true, we have some specimens of early painting in some parts of India but they are incomplete and of bad quality. In those days the painting represented symbolic production. In other words, the symbolic principle was the dominant factor.

With the passage of time, the art of painting came to be clearly visible and reached its climax under the influence of Buddhism which received liberal patronage of the Guptas, during whose time perfect and excellent masterpieces of painting were executed in the Ajanta and Ellora Caves and at other places.

At Ajanta, we have a series of the rock-cut cave-temples, containing the panoramic scenes relating to the history of Buddhism. They are regarded as excellent Buddhist paintings of the country, not to be found before or after.

The Ajanta rock-cut cave-temples are situated four miles South-West of the small village of Fardapur in the erstwhile dominion of the Nizam of Hyderabad—about 40 miles from Jalgaon or about 65 miles from Aurangabad, in Maharashtra. The hill of Ajanta was ideally situated for residence and meditation. There are as many as 30 caves at Ajanta. The atmosphere of Ajanta is fascinating and pleasant and these cave-temples were the abodes of retreat for the Buddhist monks. The real glory of Ajanta caves lies in the panoramic decorations in colour in a number of caves. But, now the substantial remains of painting are available only in Cave Nos. I, II, IX, X, XI, XVI, and XVII.³⁵

Regarding the date of painting at Ajanta Caves it has been suggested that while some of the paintings belong to the first century A.D., others belong to the period from 400 to 800 A.D.³⁶ During the Gupta period, Ajanta Cave paintings gave to the world's eyes the most precious jewels of Indian paintings. But, unfortunately the glory of Ajanta painting began to decline after the 5th century A.D. and it completely disappeared within a century.

There are innumerable references to painted decorations in the *Jatakas* (Buddhist stories) and other Buddhist literature. The mural paintings here contain the representations of scenes from the Buddha's life, from the conception to the attainment of *Nirvana* as well as from Jataka stories. These stories are represented in continuous narrative manner. The human and animal paintings display vigour, adding grace and vitality to the style which reveals great delicacy and depth of feeling. Quiet dignity, poise and detachment are the hallmarks of Classical Buddhist paintings in India.³⁷

At Ajanta caves, the artists gained full control over all the basic colours and a great variety of mixtures. They were able to produce innumerable shades of various colours, and they showed unfaltering command over the material handled by them.³⁸ While the colours in the paintings ring and vibrate with warmth and liveliness, the lines record the utmost delicacy and sensitiveness of the brush-strokes, which suggest that the artistic activities of Ajanta possess delicacy of lines, brilliancy of colours and richness of expression.³⁹

The wall-surface for painting was prepared in a very simple way. Pulverised rock, cowdung, earth

and chaff were mixed, and the resultant composition was thoroughly pressed on the rather porous surface of the volcanic traprock. The wall-surface was then levelled with a trowel, and after it was dried, the drawing in outline was directly done by the artists in red ochre. The colours were also simple as red ochre, yellow ochre, indigo, lapis lazuli, lamp black and chalk and they were used very effectively. There was no attempt at modelling, though at times shading was done by dotting and cross lines. Highlight, at times, was added on the ornaments or nose of human figures to give them prominence.⁴⁰

There are several famous paintings in the Ajanta caves as the painting of *Bodhisattva Padmapani* in Cave No. I (see Figure 15) and the scene of Lord Buddha leaving home in Cave No. XVII which shows Prince Siddhartha along with his wife and son, Yasodhara and Rahul respectively, such as the painting of mother and child before Lord Buddha in Cave No. XVII. Thus the Ajanta paintings of the Gupta age show the art at its best.

Even after the decline in Gupta fortunes, artistic activity continued as before. The Buddhist art of this period is known as the post-Gupta school of art which occupies an honourable place in the history of Indian art. Buddhism got another spell of life in the time of King Harshavardhana of Vardhana dynasty (606-647 A.D.). The view that reality is sublime and can only be grasped by deep meditation is now replaced by one that attaches importance to a large number of ritualistic acts and magical practices, by popular forms of religion which undermined its basic content to such an extent that Buddhism came closer to Hinduism.

Some scholars believe that in India itself the post-Gupta art formed the basis for further progress, although its influence was of only limited benefit to Buddhist art, due to the continuing tendency towards Hinduism in religious life. The point is clearly visible in the architecture of buildings of this period and we have the new style of buildings.

On the other hand, the sculpture of this period marks the new face of Indian sculpture and this school of art is considered as an intermediary stage in this progress. But the effects of post-Gupta style with its supreme perfection of form and nature, like the Gupta school of art had its wide impact in different countries of Asia such as Ceylon, Java, Thailand, Central Asia, China and Japan.

Among the great art centres in existence at this time were Mathura, which retained its earlier importance and Sarnath near Banaras and other centres in South-West of India.

There are both types of buildings as the monuments made of stone and brick for construction in the open-air as well as rock-cut cave-temples, best specimen of which we have at rock-cut cave-temples of Ellora to the south of Bombay. The Ellora caves date back to A.D. 500, which represent the best period in architectural activities. It contains monumental Buddha statues and a magnificent sacred hall with a stupa. The other important rock-cut cave-temples during this period are to be found at Ajanta noted earlier. The Ajanta caves include both *viharas* or monasteries in which the monks lived during the rainy season, and *chaityas* or assembly-halls, designed for public use at the time of great festivals.

The style varies considerably according to date as well as function, an important development in the *vihara* being the inclusion of a shrine for private worship cut in the centre of the back wall. The *chaitya* hall did not originate as an ecclesiastical form but was derived from the apsidal halls used by the earlier secular communities and guilds.⁴¹

The Cave-temple at Elephanta, situated on the island in front of the Bombay harbour, preserves the style of construction from the idea to work out a technique and design more appropriate to lithic forms, adapting the conventional features of wooden architecture to these ends.

The new form of architecture of this period may be broadly divided into two classes, according to the shape of the *sikhara*. It is the towering superstructure above the sanctum containing the images of the deities. First class architecture can be seen in North Indian temples whose features look like a solid tower with curvilinear vertical ribs bulging in the middle and ending in a very narrow necking covered by a distinct ribbed piece of round stone known as *amalaka*.

Another class of architecture is the so-called South Indian style, whose prominent feature is the form of *sikhara*. In South Indian temples the *sikharas* (called *gopurams*) have the appearance of straight lined pyramidal towers, made up of a series of gradually receding storeys divided by the horizontal bands, and

ending in a dome or occasionally a barrel-roofed ridge. The *sikhara* form of South Indian temple, no doubt, represented the prototype of the construction of the architectural building in other areas of Asia such as the construction of the religious monuments in some countries of Indo-Chinese Peninsula of South-East Asia—in Kambuja and Siam.

Both the North and South Indian *sikharas* are decorated with sculptures which often, specially in the former, take the form of miniature reproduction of the *sikhara* itself. According to geographical distribution, these two styles of architecture are known respectively as North Indian or Indo-Aryan and South Indian or Dravidian style of art.

Sculpture of this period represents a mixture of the Buddhist and Brahmanical principles. Thus, sculpture took several forms. The Buddhist sculpture from Sarnath, which may be assigned to this period, bears the heavy and coarsened plastic texture. There can be seen neither the expression of spiritual illumination nor the beauty of definition that characterised the earlier works. The physical type of sculpture, though descended from the ideal of the preceding century, grows heavier, but without the idea of spiritual abstraction that distinguished the earlier works. The sculptures betray a progressive schematisation in which the distinctive import of the idiom is gradually being submerged.

In respect of the Buddha image, a new attitude that of *Pralambapadasana* is introduced. This attitude is calculated perhaps to endow the figures with some amount of relaxation, in contrast to the highly concentrated attitude of *Vajraparyanka* (see Figure 16).

In Mathura, a similar process may be seen to have been at work. An image of *Bodhisattva* Padmapani from Sankisa with a smooth and refined texture and assignable to the seventh century represents possibly the last remnants of the post-Gupta plastic ideal in that region. Later on, the image in its modelling as well as the linear context, shows signs of disintegration.

In Central India, the earlier phase of the plastic art, though generally sharing the disciplined rhythm of the Gupta classical norm, is characterised by a relatively broad and terse modelling and sturdier form. The latter seems to be an inheritance from an early plastic diction of which the specimens are the figures of Buddha and *Bodhisattvas* from Sanchi signifying a gradual disintegration of definitive contours, together with a certain coarsening of treatment.

From the Deccan region of South India, the sculpture in reliefs of this style is represented at a cave in Aurangabad. Though it is Buddhist in theme, the reliefs are characterised by the same plastic and compositional concepts that distinguish the Brahmanical reliefs of Ellora Caves.

As specimens we have two groups of worshippers, carved almost in the round against two lateral walls, kneel facing the figure of the Buddha, shown enthroned against the middle wall.⁴² Its features with a luminously dark body, each figure with an individual expression of expectant prayer and devotional surrender, seem to draw within itself every human votary who enters the shrine for adoration.

Painting of this period represented the developed position from early work. The panoramic painting narrating Buddhist stories still continued at Ajanta Cave-temples and made this place one of the wonders of the world. We have also examples of wall-painting of the post-Gupta period both in north and south India, notably in the Kailasa temple at Ellora (8th century A.D.), the temple at Madanpur (A.D. 1130 to 1165), and the temple at Tirumalai (11th or 12th century A.D.).

From their study, it is now becoming increasingly evident that the art of painting underwent a degeneration, and instead of the free and plastic forms of Ajanta, definite conventionalisation and stiffness set in. The lines become angular and sharp, and the drawing has none of the suavity and fineness of the Gupta schools.

The evolution of painting, therefore, did not parallel the styles of sculpture in this period. It is true that sculpture itself was plastered and painted over, but the style of this overpainting could not have been different from the other examples of painting that survive from that time.

Judging from these, it does not appear to be correct to state that the painters tried to imitate plastic effects. Instead we have an art that is shorn of plasticity with flat compositions and a highly conventionalised and stiff draughtsmanship as is apparent from the 9th century painting at Ellora Cave. Other Buddhist paintings are also found on the walls of Cave No. IV at Bagh. Though they are Buddhist in

theme and allied to Ajanta in style, the paintings are basically secular in character, and significantly reflect contemporary life.

THE BUDDHIST ART IN EASTERN AND SOUTH-EASTERN INDIA

In the Buddhist art of the post-Gupta period, the most important is the Pala school of art, which represents the last and significant study of the Buddhist art in India. The art bears strong Buddhist influence and inspiration, but as the contemporary school of art was also the Sena school of art, it is known as the Pala-Sena school of art. The important artistic centres of this school were Bengal and Bihar. Its date is 670-1142 A.D. and 1118-1199 A.D. It has been rightly said that the school of Pala-Sena Buddhist art was the most important school in the last phase of the spread of Buddhism before its decline. This school of art is the prototype of the Buddhist art in several areas outside India such as Far-East Asia and South-East Asia.

The propagation of this school of Buddhist art spread far and wide. In the northward drive the Pala-Sena school of art spread up to Nepal, Tibet, China, Korea and Japan. In the southward it spread to South-East Asia and some of the island-countries as Java, Sumatra, Ceylon, and countries on the Indo-Chinese peninsula like Thailand, Champa and Malaya.

Thus, we can see that this Indian Buddhist school of art was the most popular and progressive art which exerted strong artistic influence in different lands. The different schools of overseas arts adapted the artistic activity and craftsmanship of Pala-Sena art which considerably influenced the schools of art in Java, China, Japan and the Chiengsaen style of art in north of Thailand.⁴³

The Buddhist school of Pala-Sena art came into existence under the royal patronage of kings of the Pala and Sena dynasties respectively. These dynasties had the dominion over the Eastern and North-Eastern India in the area of Bengal and Bihar. They ruled from the beginning of 7th century A.D. upto 13th century A.D. Thus, this school of art flourished in these parts of India for 500 years. Unfortunately, the rise of Islam caused the downfall of Buddhism as well as the destruction of Pala-Sena school of art in India.

By the end of seventh century A.D. Buddhism was slowly losing its hold in Southern and Central India and shifted towards Eastern India in the region of Bengal and Bihar. At the same time the Pala dynasty in Bengal rose to power and several kings of this dynasty were Buddhists and gave their patronage to Buddhism in many respects. Some of the important kings of this dynasty as Dhammapala and Devapala were responsible for the spread of Buddhist religion as well as the Buddhist architecture and sculpture.

During this period, through Buddhism became the state religion and main creed and faith of the people in Bengal and Bihar, it is quite important to note that Buddhism in this period was represented in its new form of faith. It is called *Tantric* or *Vajrayana* sect of Buddhism. This sect was derived from the *Mahayana* Buddhism which flourished in India from the beginning of the Christian era. The *Tantric* or *Vajrayana* sect of Buddhism was regarded as the cult which mixed with the religious creed and inspiration of Hinduism. Several ritual acts were popularised in magical practices and the people of this period worshipped several deities, such as the Buddha and some important *Mahayana* deities including the *Bodhisattva* along with the consort, *Sakti* or Tara in different forms, as well as the *Dhyani-Buddha*. Thus, we have several shapes and characters of the iconography of those *Mahayana* deities.⁴⁴

Pala-Sena art represents the far-advanced condition in both architecture and sculpture. The great and important architectural achievement of this period is the Nalanda University, which is regarded as the most important artistic and education centre of Buddhism during this period. It constituted the main spiritual centre having its wide influence on the Buddhist art of different Buddhist countries. To the Nalanda University came a large number of Buddhist scholars and students from Asian countries to study. After their study at Nalanda, they took with them the style and artistic inspiration and workmanship of Pala-Sena art to their own countries.

Besides, we have other good specimens of this art in the form of the temples at Paharpur in Rajshahi District of Bangladesh. According to the canons of Indian temple architecture, the style of this temple is called the *Sarbotobhadra* type.

In this class of temple there are a square shaped quadrangle and a *Chatuhsala griha*—four *Garbha grihas* in four corners and four entrances, and also five terraces with sixteen corners on each terrace formed by two stepped in recesses added at corners. The temple was adorned with numerous *sikharas* and spires of small dimensions. It is really wonderful that this class of temple became the prototype of several architectural buildings, which bear Buddhist trends in Asian countries, all of which were modelled on the style of *Sarbotobhadra* architecture such as the monument at Pagan in Burma. These temples were known as *That Bingu*, *Soyegugy* and *Tiha-Lo-Minh-Lo* including the temple of *Prambanam*, the temple at *Chandi-Loro-Jongrang* and *Chandi Sewu* or *Seva* in Java island.⁴⁵

Another important architectural feature of this temple is the cruciform shape of the beam in the main temple with the angles of projection between the arms and its three raised terraces and complicated scheme of decoration of walls with carved brick cornices, friezes of terracotta plaques and stone reliefs, which are not found in any other developed styles of architecture in India.

King Devapala of the Pala dynasty gave his patronage for the reconstruction of the Bodh-Gaya temple and the erection of the Buddha Image which bears the influence of the Pala school of sculpture there. As already stated, the *Tantric* or *Vajrayana* sect of Buddhism flourished in this period, with different shapes and forms of Buddhist deities: Lord Buddha, *Bodhisattva* (see Figure 17), the Buddhist goddesses *Tara*, *Paramita*, *Dhyani-Buddha* and so on. The materials used for the sculptural production consisted of both stone and bronze. It is said that the pivot of the sculpture in this period was the human figure, shown in the *bhugas* and *mudras* (gestures), which combined an inner meaning of spirituality with flesh reality.

Especially, the stone sculpture of this period is divided into three different classes.

The early period, dating from 8th-9th century A.D. contains the stone seated Buddha Image, the image of the *Bodhisattva* and the decorated Buddha Image.

The second period or the mediaeval period, dating 10th-11th century A.D. contains the image of *Bodhisattva* popularised by the *Tantric* sect in Bengal and Bihar.

The third period or the period of Pala-Sena dynasties, dating 12th-13th century A.D. contains the Brahmanical image-deities carved in this period.

The prominent feature of the Buddha Image belonging to this art lies in the form of slight curved lines in the whole of sculpture. As regards the face of the Buddha, the artists introduced the curve line till it became prominent in the position of nose, eyebrows and mouth. The face of Buddha Image is refreshingly sentimental and spiritual. The fingers of hands and feet of the Buddha are excellent having long, slender, round shaped forms (see Figure 18).

The influence of this new art spread far and wide. In South-East Asia, the early Burmese kings of Pagan became intimately connected with Bodh-Gaya and Nalanda in Bihar, which led to the introduction of a new image of the Buddha of the *Sthaviravada School*. This form of Buddha gradually found its way from Burma into North Siam or Thailand, where it became the forerunner of the Siamese school of art under the early Chiengsaen art.

About painting during this period it can be said that the style of painting was more often confined to book illustration (known as Pala school of painting) which existed only for a short period. The Pala paintings preserved the tradition of Ajanta painting to a greater extent, though these were cramped and confined within the small painting space available, and they lack the sweeping freedom afforded by the large wall spaces of Ajanta. They consist mainly of illustrations from *Mahayana* Buddhist texts and are iconographic in character. The colours employed are few, and we get a somewhat slavish imitation of the mannerisms of Ajanta art. Unfortunately the Pala school of painting came to an end with Muslim invasion at the end of the 12th century A.D.

Before the conclusion of this general survey of Buddhist art in India, it is important to relate about some important centres of Buddhist artistic activities especially in Southern India. The artistic centres

sprang up not only in north and north-eastern parts of India, but also in South and South-Eastern parts. Two of the important Buddhist artistic centres were the art of Pallava and Chola periods respectively.

The Pallava school of art flourished in the South-Eastern coast of India. This school of art also developed along the style of the Gupta and post-Gupta art like the Pala-Sena school of art. Though the Pallava art bears strong influence of Brahmanism than of Buddhism, nevertheless it was still preserved by the people. Architecture as well as sculpture flourished during this period and the Pallava period offers to the world a new evolution of architectural building which became the prototype of architectural religious buildings in other areas outside India—the areas of Eastern and South-East Asia.

The Pallava school of art marked the new phase of evolution in Indian art and architecture. Though Hinduism was the state religion, Buddhism also flourished side by side with the former.

Several new styles in the field of architecture were introduced in this period, and these new architectural features not only spread in India, but also in South-East Asia—Java, Sumatra, Champa, Kambuja and Siam on Indo-Chinese Peninsula. In Pallava architecture, the rock-cut cave type, called *Rathas* was a prominent feature. But the special temples of this period which contained the *sikhara* in curvilinear form and terraced pyramidal tower of which only the dome is called *sikhara* have been regarded by scholars as the prototype of all religious buildings in the countries of South-East Asia, bearing strong influence of Pallava architecture on their architectural activities⁴⁶ (see Figure 19).

The Buddhist sculpture of this period is less in number but in case of the Buddha Images the Pallava artists had done the fine workmanship. The style of Pallava Buddha Image constitutes smooth slight curving line, the physical structure of the Buddha carved in curved line which is far from the Gupta art in its beauty and idealistic iconography. The face of the Buddha in the shape of oval—round, prominent face—bears two terraces of chin. There are outlines on the whole body of the Buddha which are in the form of curving line in both front side and profile side respectively.⁴⁷

Another school of art in South India depicting Buddhist themes was the Chola school of art (approx. 846-1274 A.D.). The Chola school of art had considerably influenced the arts in Bengal in the north ruled by the kings of Pala-Sena dynasties, and the further northward to Pegu in Burma of South-East Asia. Southward, it spread upto Java, Sumatra and *Suvarnabhumi* including Champa, Siam, Kambuja, etc. The Chola school of art came to an end with the decline of political fortunes of the Cholas about 1257 A.D.

The architecture of Chola school of art has certain prominent features. There is a new development which was destined to modify Dravidian architecture in later time. This was the addition of a huge gateway, called *gopuram*, to the enclosure of the temple. Gradually, the *gopuram* came to be multiplied and assumed huge proportions being composed, like the temple itself, of a large number of superimposed storeys. Ultimately the gigantic *gopurams* sometimes, large in number, came to occupy the dominant place by their towering height and lavish decoration, while the central shrine, being far less imposing was reduced to comparative insignificance (see Figure 20). The *gopuram* is regarded as the prototype of architectural feature which influenced the religious buildings in other countries outside India, mainly countries in South-East Asia.

The artistic inspiration and workmanship of Chola artists came from the prominent features in the physical anthropological study, as the Cholas were the people of Tamil or Dravidian race and their physical features reflected in the art of Buddha Image because the images follow the form of bas status, strong and thick structure, just like the Tamil people. The Buddha Image of this school consisted of the round face, swell like moonface, big eyes, large and thick nose, thick lip and mouth indicative of seriousness and strong energy. The body of the Buddha is shown round having a smooth body and a prominent or swell chest. The fingers and arms are large in shape, the wrist being clearly visible.

The Chola school of art spread to South-East Asia, such as Thailand, particularly in the Northern provinces i.e. Chiengsaen, Chiengmai, Lampang, Chiengrai, Sukhothai, Kamphaengpet and Pisanulok. And thus the Chola school of art represented the last school of Buddhist art in India. Buddhism and Buddhist art had flourished side by side like the shadow following the body, till the beginning of 13th century A.D., when the Muslims appeared on the political scene of India and the spread of Islam caused

the decline of this art in India. However, Buddhist art is still alive outside India—in the Far East, Japan, China, Korea, Ceylon, Nepal, Tibet, as well as in South-East Asia—Java, Sumatra, Malay Peninsula, Indo-Chinese Peninsula as Champa, Kambuja, Burma and Siam. Buddhist art in these regions had imitated or followed the prototype styles of Buddhist schools of art in India, which we propose to discuss in the following chapter.

CHAPTER IV

Buddhist Art in Thailand

THE INTRODUCTION AND ORIGIN OF BUDDHIST ART IN THAILAND

IT IS TRUE that Thai traditional arts have numerous distinctive qualities which make them easily distinguishable from those of other neighbouring countries in South-East Asia. Much of their inspiration and many of their features have been borrowed or adapted from other Asian sources, including the Indian, Mon-Khmer, Sinhalese, Chinese and other civilisations.

Thai art deals with Buddhist religion and is known as Buddhist art, which formed the national ideal and conception of life. It is said that during the greater part of the kingdom's history, religious motifs predominated sculpture, metal casting, sacred architecture and the arts employed for embellishing temples and were for many centuries the principal modes of expression.

Just as the mediaeval artists of Europe gave outward form to their religious aspiration by building cathedrals and beautifying them with sculptures, wood-carvings and so forth, or by labouring to produce exquisitely illuminated manuscripts, so did the Thais express their devotion to the sacred doctrine of Lord Buddha by sculpting or casting glorious images and rearing magnificently adorned buildings in which to house them.

The Classical Thai Buddhist Art owes more to India than to any other country, but it seldom drew its inspiration directly from there. Indian art and craftsmanship are no doubt regarded as the prototypes of the Buddhist art in this country. The waves of adaptation and imitation from Indian sources swept the country since the first quarter of the beginning of the Christian Era. It is said that several schools of Indian art came in contact with Thai art at a very early period. Stylistic evidence shows the influence of the Amaravati school of Indian art on the Buddhist art in Thailand in the early centuries of the Christian Era. Later still, the Gupta, Pallava and Pala-Sena elements from India are noticeable in Thai art.

In the field of architecture, it received the modelled structure of the architectural art from the Peninsular South India, where the three great empires of the Chālukyas of Badami in the Deccan, the Pallavas of Kanchi on the coast, and the Pandyas of Madurai in the far south flourished.

In the field of sculpture and painting also, the Indian school of art played an important part in the Siamese Buddhist artistic workmanship. The images and idols along with the wall-paintings in Siam owe their origin and adaptation to different Indian schools of art such as the Gandhara, Mathura, Amaravati and the Classical art of the Gupta period which were responsible for the introduction, origin and growth of the Buddhist art in Thailand. Especially the Orissan art and architecture as well as art from Bengal in Eastern India are regarded as the main prototypes of art in Thailand and of other South-East Asian countries.

Thailand is the land of many human cultural activities and artistic workmanship. Several human races have settled down in this country since remote times, and all of them had their cultural and artistic elements, which contributed a lot to the Buddhist art in this country. The introduction and origin of the Buddhist art in Thailand, no doubt, represents the close relationship with Indian art and most of these influences were adapted in the primitive art of early powerful kingdom of Thailand called Dvaravati kingdom.

In the period of long duration of the Mon's Dvaravati kingdom in Central Thailand, there was considerable artistic activity and movement in both architecture and sculpture, which is classified by scholars as the *Dvaravati* school of art. It is regarded as the first and earliest Buddhist school of art in

Thailand. From archaeological excavation and researches, a few objects belonging to this period have been found which consist of the Buddha Images, bas-reliefs and *Dhammachakra* (Wheel-like symbols of the Sacred Doctrine of the Buddha). They reveal a strong Gupta influence and are probably of Indian workmanship.

Next to the Dvaravati period of the early Buddhist art of Thailand is Sri-Vijaya kingdom. This kingdom extended its sway over parts of present Indonesia, Cambodia and areas of South and Central Thailand. This kingdom reached its zenith around the eighth century A.D. The surviving examples of Sri-Vijaya art in Thailand strongly resemble the features of the splendid monuments of that period, which are found in Java and Sumatra islands. They deal with *Mahayana* elements, as at that time the *Mahayana* sect of Buddhism flourished in some island-countries of South-East Asia such as Java, Sumatra, Malay Peninsula and Southern Thailand as well as in Cambodia. This school of art is called the *Sri-Vijaya* school of art, which is regarded as the next stage of growth of Buddhist art in Thailand, after Dvaravati school of art, which bears strong elements of Hinayana Buddhist art.¹

The next stage of development can be seen in the art of the *Lopburi period* (11th-15th century A.D.). It was occupied by the Khmers or Cambodians and as such the art of this period is known locally as *Khmer* art which deals with *Mahayana* elements, just like the Sri-Vijaya school of art. This school of Buddhist art marks the last stage of the growth of Buddhist art in Thailand before the rise of the Thai people to power in the land which is now called Thailand.

The school of art from this period onwards has been classified by the archaeologists and scholars as Pure-Thai art, which consisted of different schools of art. The Pure-Thai art is classified into five artistic styles such as 1. Chiengsaen, 2. Sukhothai, 3. U-Tong, 4. Ayudhya and 5. Bangkok styles respectively.

It would not be out of place to discuss here the transformation and intercourse of Indian art with the first three schools of art in Thailand. The question is how did the Indian art of different schools come in contact and later became the prototype of the early Buddhist art in Thailand?

As we know, when Indians migrated to the various countries of South-East Asia they brought with them Indian culture and artistic activity, and began to spread them in such regions in which they had settled. There were several waves of Indian immigration in South-East Asian countries, especially in Thailand.

The immigration of Indians in Thailand started long before the beginning of the Christian era. It was in 2nd and 1st century B.C. that Emperor Asoka sent his Buddhist missionaries to propagate the new Doctrine of *Theravada Hinayana* Buddhism in *Suvarnabhumi*, with the result that the Indians started settling down in this country from that time onwards.

The second and third centuries A.D. represent the Golden Age of artistic immigration from India into Thailand and other South-East Asian countries. The Gupta school of art succeeded the Amaravati school in those regions. The opening of Takuapa-Chaiya² trans-peninsula route was responsible for this cultural fusion towards the end of the eighth century A.D. The culture of the Dvaravati kingdom is to be considered as a stylised form of this wave of Indian immigration to Thailand, which seems largely to have penetrated via Burma and the Three Pagodas Pass route in Western Thailand.³

The duration of the next wave of Indian settlers in Thailand was from the middle of the sixth to the middle of the eighth century A.D., corresponding to the dominance of the Pallavas in South India. This wave followed almost exclusively the trans-peninsular route from Takuapa to the Bay of Bandon, now in South Thailand. Later on, from the second half of the eighth century A.D., Thailand witnessed the *Mahayana* wave which came to the Bay of Bandon by the same trans-peninsular route and it brought the influence of the Pala-Sena art of Bengal (India) into South of Thailand.

Scholars suggest that the Indian settlers generally followed three routes for coming to Thailand. All these routes may have been in use simultaneously or at different periods, and they were certainly used to bring into Siam many different styles of Indian art.

The first route was used by the earliest Indian immigrants, who came from the region of Amaravati at the mouth of the Krishna river of South India. They landed probably at the port of Martaban, South Burma, and then travelled southward through the Three Pagodas Pass into South-Central Thailand.

But in the days of the Gupta emperors at Magadha in India, the Indian missionaries as well as traders coming eastward used the ancient port of Tamralipti (Tamluk) on the Hooghly River for their starting point of journey.⁴ These emigrants also went to Martaban, unless they were bound for Akyab and Arakan on the west coast of Burma, since Thaton was the ancient seat of the *Mon* civilisation in Lower Burma, and Martaban was an equally useful port either for Thailand or for Burma also.

In Pallava times, there was the southern route from Kanchi (Canjeevaram) in Tamil Nadu (India) which was the capital of the Pallava kings. This route led either straight across to Mergui and Tenassarim or as slightly southward to Takuapa and Puket Island (Junk Ceylon) in the South of Thailand. This route was also used by Indian missionaries and traders to reach Thailand.

Another route to consider here is the entire sea-route round the island of Singapore and up to the Gulf of Siam.⁵ All these routes facilitated the journey of the Indian immigrants to settle in Thailand and spread their culture and religious art in Thailand.

THE PRE-THAI ART: ART OF DVARAVATI PERIOD (6th or 7th-11th Century A.D.)

The earliest school of Buddhist art in Thailand was, of course, pre-Thai schools. The most important of these early pre-Thai schools is known by the name of Dvaravati School of Art.

From the architectural and sculptural remains that have been brought to light during the recent years, it can be said with some confidence that during the second half of the first millennium of the Christian era, the dominating people inhabiting Central Thailand were of the *Mon* race, who founded the mighty empire of *Dvaravati*. Under the leadership of a *Mon* aristocracy, this kingdom was at its height in the 7th and 8th centuries A.D. and was finally extinguished in the late 10th century A.D.⁶

The name *Dvaravati* appears in the accounts of the Chinese pilgrims Hiuen-T'sang and I'tsing as well as the texts of other writers, which mention that in the part of the Indo-Chinese Peninsula, between *Sriksetra*, which is the ancient name for Burma (Prome) and *Isanapura* (Cambodia), there was the kingdom of *To-lo-po-ti*, a name which George Coedes has restored as *Dvaravati*. The Chinese name of this kingdom *To-lo-po-ti* was surmised to be equivalent to the Sanskrit *Dvaravati*, which later became part of the official name of two Thai capitals—Ayudhya and Bangkok.

Rev. E.J. Eitel restores the Chinese name of this kingdom as *Dvara-pati* as the "Lord of the Gate".⁷ Other authorities, however, suggested that it is the name of the chief place of worship of Lord Vishnu in his Avatara of Krishna in the town of western India which is known today as Dwarka.⁸

But, archaeological evidences throw new light upon the name of this kingdom and recently two silver coins were unearthed at Nakon Pathom province in Central Thailand, bearing a Sanskrit inscription which might be translated as "the merit of the king of Dvaravati". This evidence supports the older identification of *To-lo-po-ti* that this kingdom was located likely in the Central part of modern Thailand.⁹

From these evidences as well as the discovery of archaeological artifacts and monuments in Central Thailand, it is clear that the kingdom called Dvaravati was situated between modern Burma and Cambodia. Of this kingdom all that can be said at present is that its predominating people were of the *Mon* race under the influence of Indian civilisation, and they practised the Buddhist faith and that their sculpture was based on Gupta models.

Many of the *Theravada* Buddhist objects and monuments have been discovered in the central part of Thailand which have been attributed to the 7th century A.D. This style of art is called "Dvaravati school of art". The exact location of the capital city of this kingdom is, however, still unknown. It might have been at the town of Nakon Pathom, at an ancient site at Ku-Bua, Ratburi Province or at U-Tong in Supanburi Province.¹⁰

It is said that the Dvaravati period is the later successor of *Suvarnabhumi*, because antiquities belonging to the *Suvarnabhumi* or Mauryan style of art have also been discovered in the previously mentioned locations of Thailand. Thus, the art of *Suvarnabhumi* or "Land of Gold" has its special relationship with this art of Dvaravati.

Dvaravati art flourished in the central part of Thailand, for instance, at Nakon Pathom, U-Tong in the Province of Supanburi and Ratburi, and at Muang Fa Daed Sung Yang in Kalasin in North. Some Dvaravati sculptures were also discovered in South Thailand, and early Buddha images in Cambodia also belong to the same style of early Dvaravati. In about the middle of the 7th century A.D., the inhabitants of the town of Lavo (Lopburi) migrated to found another kingdom in the north, that is the kingdom of Haripunjaya. Thus, the Dvaravati school of art was carried by them to that kingdom also.

According to archaeological research and restoration, the Buddhist monuments belonged to this school of art and represented the contemporary art of the Gupta temple-architecture. Most of the monuments were in the form of open-air structures. From the artistic point of view, it can be said that the monuments of Dvaravati art represented the earliest Buddhist religious buildings in Thailand. Archaeologists have, however, discovered the pure Indian structure in origin, which fully supports Indian influence in the field of architecture in Thailand before the beginning of 7th century A.D.¹¹ Later Dvaravati religious buildings which were erected for commemoration of the *Theravada Hinayana* Buddhism in Thailand consisted of different styles of architecture. The chief among the Buddhist building of this period is the *stupa*-architecture of different styles. This *stupa*-structure of Dvaravati can be divided into four following categories:

1. The five-storeyed *stupa* or *chedi* with terrace in each storey. The basements of the *stupa* were decorated with the frieze of stucco and burnt-clay illustrating the narrative story of Buddhist texts.
2. The *stupa* with a square base, with the central part in a hemispheric shape and a pointed finial (see Figure 21a).
3. The *stupa* with the square base, has a central part in the form of an inverted alms-bowl and a final part divided into many superimposed flat rings terminated by a bulb. This style of *stupa* might belong to art of *Mahayana* Buddhism (see Figure 21b).
4. *Stupa* with square base and five terraces, the lowest being the biggest and the smallest terrace at the top. Each terrace has niches, three in number in each of the four directions. Inside these three niches standing Buddha Images are housed (see Figure 21c).

At Haripunjaya, now modern Lamphun, in North Thailand, Dvaravati's one of the outstanding architectural buildings is the sanctuary at Wat Kukut in Lamphun, which has five successive terraces overlapping one another like the sanctuary, *Sat Mahal Prasada* in Polonnaruwa, Ceylon, both of which had adapted the Gupta style of architecture.¹²

The architecture of Dvaravati art in North-Eastern part of Thailand consisted of religious buildings, which bear strong influence of the temple architecture of the Gupta period as regards its plan of square basement. In each corner of basement there was a series of pillars, each pillar having the lotus-shape on the capital.

It is to be noticed here that in this period, the artists did not know the use of roof-supporters in the erection of buildings. So the roofs of architectural buildings in Dvaravati period were modelled on the style of Indian architecture by the use of material overlapping each other in successive terrace. The materials used in this period are brick and lime, masonry and stucco. The subject-matter directly came from Gupta art of India by its outstanding feature of decorative stucco at the base of religious building lying in the form of spiral flower.

But the most important and prominent monument of this period is the great *stupa* or *chedi* at Nakon Pathom province. The great temple called by the Thais as *Phra Pathom Chedi*, literally means the first sanctuary of this land. It consists of a vast circular *Pra-Chedi* or *stupa* with four *viharas* grouped round it and a terrace platform. The dome of circular form of this *stupa* has its shape like an inverted basin or cup. The base of this *stupa*, also square, has a circumambient gallery and enclosure outside (see Figure 22).

According to some authorities, this great *stupa* at Nakon Pathom had its original form erected by the *Mon*. With the passage of time, it was completely ruined. In 1860 A.D., King Mongkut or Rama IV of Bangkok period decided to restore it in the form of *Phra Chedi*. He ordered four new *viharas* to replace the old ones, as well as the present circular gallery which completely encloses the *stupa*. He also placed models of the original monuments in the enclosed grounds.

The entire work was not completed till the end of the reign of King Chulalongkorn or Rama V, who covered the dome of *Pra Chedi* with the orange, glazed Chinese tiles which now add so much to its beauty.¹³ This great *stupa* or *Pra Pathom Chedi* is the greatest and most perfect example of religious buildings in the Dvaravati school of art in Thailand from remote times up to the present day.

Besides architecture, the real glory of Dvaravati school of art is its fine and splendid sculpture as well as stucco decoration. Sculpture was already in production in the 6th or 7th century A.D. The style and artistic inspiration as well as workmanship were based on the examples of the art of Amaravati from South India. But it was mainly indebted both in iconography and sculptural style to the Gupta and post-Gupta art of India as seen in the cave-temples of Ajanta, Kanheri, Ellora, etc.¹⁴

In iconography, the Dvaravati sculptors invented hardly anything new. On the whole, they followed the example of Indian cave-temples faithfully. But they introduced a few variations, such as the standing Buddha image. For instance, in Indian art of Amaravati as well as the Gupta art, the right hand alone performs the gesture while the left hand grasps part of the robe, but the Dvaravati art usually makes the left hand perform the same gesture as the right. The Dvaravati sculptors were at their best in stone carving, chief among this production being no doubt the Buddha Image of different gestures and character. The modelling follows the Gupta idiom, but tends towards a greater simplification of forms which are firmer but less massive.

Sculpture of this period, besides stone carving, regarded as the most skilful production of Dvaravati artist, are a large number of materials or symbolic productions such as the stone Wheel of Law and Crouching Deer (see Figure 23) also have been discovered in Central Thailand i.e. from Nakon Pathom, Ratburi, U-Tong and other areas. All these symbolic antiquities were closely related with the antiquities of *Suvarnabhumi* which we have already discussed in detail in the previous chapter.

The Buddha Image in the Dvaravati school of art is the most outstanding feature. It is said that the Dvaravati Buddha Images clearly display influences of the Gupta and post-Gupta styles, which flourished in Central and Western India in the 4th-8th centuries. As the Dvaravati kingdom lasted a long time, its art was also influenced by the Pala style. Most of the Dvaravati Buddha images were carved in stone and only small ones were cast in bronze. There are two styles of the Buddha Image in this period: 1. The Early period and 2. The Later period.

The Early style of Buddha Image greatly resembles those of the Gupta and post-Gupta prototypes. The characteristics of the Buddha Image of this class consist of the small *ushnisha* or protuberance of the Buddha's skull, the distended ear-lobes, the spiral curls of the hair and their abnormal size, the elliptical form of the face, the prominent, bulging upper eyelids, the lightly outlined eyebrows in the form of a swallow springing from the top of the nose-bridge, the long eyebrows, unsmoothed forehead, the broad mouth, big hands and feet, and the modelling of the torso, where the limbs appear from under the robe like a nude sexless body under a fine diaphanous cloth (see Figure 24).

Thus the general appearance of early Dvaravati Buddha Image is very similar to that of Indian image of the Gupta period, especially to those from Sarnath and the cave-temple of Ajanta.¹⁵ Another feature of the Buddha Image is the thin robe closely attached with the body. The robe has both the short form which ends over the chest and nipple, and the long form which spreads up to the navel.

The image pedestal obviously represents an expanded lotus-flower and the shape, with the large petal, in the middle of lotus-petal has the prominent axis, and it is surrounded by small lotus-petals. The pedestal consists of both up and down lotus designs of a row of lotus-petals.

As for the standing Buddha Image, there appears the halo behind the Buddha's head. This halo differs in its feature from that of Gupta image. The latter has the round and circular halo, while the Dvaravati's Buddha image has the halo in the form of carving the curved line around the head of the Buddha, and formed to a pointed end on the topmost of halo itself. The Buddha Image of the Early period is carved in the attitude of benediction.

The Dvaravati Buddha Image of the Later period has stronger indigenous features such as large hair-curls, a flat face, curved and connected eyebrows, prominent eyes, a flat nose and thick lips. The *ushnisha* or protuberance of the skull, along with the distended ear-lobes, and the supernatural anatomy is not

conspicuous. These facial features, which are clearly delineated, often recall a *Mon* racial type, and a delicate line, either incised or in relief accents the silhouette of the lips also.¹⁶

Another sculptural production which belongs to this school of art, besides the Buddha Image, has been found at Nakon Pathom in the form of many terracotta sculptures. For instance, the Heads of the Buddha are of superb workmanship. Also the terracotta sculpture illustrates the heads of Hindu god, called *Devata* Heads. On the other hand, many stucco-sculptures were also carved to decorate the base of the Dvaravati temple, the ordination hall, *vihara* and *stupa*. These stucco-sculptures were moulded into many forms such as Buddha Head dwarfs and *Devata* God or divinities (see Figure 25).

Besides terracotta figurines and stucco-sculpture, Dvaravati art also consists of other religious objects such as Buddhist votive tablets, which were found at Nakon Pathom, Ratburi, Supanburi, etc. The Buddhist votive tablets were originally fabricated in India as souvenirs for pilgrims who flocked to the four Buddhist holy sites.¹⁷ Later on, they were moulded as icons by poor Buddhists who could not afford to buy stone or bronze statues.

In Thailand, since the Dvaravati period, they have been made to renew Buddhism in the event of its disappearance after 5,000 years. Ancient Buddhist votive tablets usually have the Buddhist credo *Ye Dhamma* inscribed at their backs in order to encourage the people to follow Buddhism. These votive tablets were mostly made in terracotta type from moulds in large numbers and placed underneath the Buddhist stupa. Some of Dvaravati's votive tablets still show strong Gupta influence but some of these also reveal Pala influence.

Dvaravati artists also carved the bas reliefs depicting the life of the Buddha. This school of sculpture also made the stucco figurines depicting several animals such as lion, elephant, deer and the stone pedestal in different decorative styles.

Thus this school of art flourished from 7th century to 13th century when it finally disappeared but its influence became the prototype of later Pure Thai school of art, which imitated and adapted them.

THE ART OF SRI-VIJAYA PERIOD (8th-13th Century A.D.)

In the South peninsula of Thailand, there arose a powerful kingdom between the 8th and 13th century A.D. in the Malay archipelago South of Thailand. This kingdom was called *Sri-Vijaya Kingdom*, which at one time ruled over the island of Sumatra, Malaysia and Southern Thailand. The Buddhist art that developed in Southern Thailand during Sri-Vijaya period has been termed as the *Sri-Vijaya* school of art, which is regarded by the historians and scholars as a further stage of early Buddhist art in Thailand, next to the late Dvaravati school of art.

The Sri-Vijaya kingdom had its capital-city situated in Sumatra island, in the east of Palembang. It was the most powerful maritime kingdom of South-East Asia since the 8th century A.D. Its dominion extended up to Java and Malay archipelago, as well as Nakon Sritammarat (at that time called *Tamalinga*) and Chaiya (*Carahi*) in the South of present Thailand.¹⁸ The cultural heritage and artistic activity of this kingdom spread over South Thailand. The art of Sri-Vijaya kingdom (the Buddhist art) also borrowed and imitated workmanship from Indian, like the Dvaravati school of art.

The Buddhist art of this period however belonged to the *Mahayana* school as *Mahayana* or Northern Buddhism from India flourished in this kingdom from the beginning of the 7th century A.D. onwards. We do not know exactly when the art of Sri-Vijaya kingdom borrowed the style of art from India, but scholars generally believe that Indian art spread to this land at the same time when the people from Southern India migrated to settle down in the South-East Asia. The Indians established the empire called *Champa Nagara* or *Champa*, which was located near the coast of South Vietnam in present time. The art of this empire and the Sri-Vijayan art closely resemble each other. Thus there is no doubt that both art styles came from India.

The Sri-Vijaya kingdom was established around the Southern Sea in the vicinity of Sumatra, Java, Bali, Borneo and Celebes islands. I'tsing calls this kingdom as *Che-li-fo-che*,¹⁹ But in the records of the

Arab writers it is called as "the kingdom of Zabag",²⁰ which was the most powerful maritime power. The capital city was believed to have been located at Palembang in the Sumatra Island,²¹ which is still controversial.

The establishment of this kingdom represents the great and unique event in the history of South-East Asia, because this kingdom spread its dominion far and wide. About the eighth century A.D. this kingdom invaded Champa as well as the Water Chen-la empire. According to an Indian inscription of 8th century A.D. the Sri-Vijaya army went to invade South India with a naval expedition, but failed.

Some scholars believe that the Sri-Vijaya kingdom was founded by the members of the Sailendra dynasty whose origin is still obscure. The history of this kingdom is closely connected with Java island, where two important dynasties flourished—the Sanjaya and Sailendra dynasties. The Sanjaya dynasty belonged to the Javanese nationality and worshipped Hinduism—Saivism. The Sailendra dynasty was a new powerful dynasty whose kings were followers of *Mahayana* Buddhism. Some scholars suggest that this dynasty was founded by the settlers who had migrated from the Kalinga state of India about 3rd century B.C. Others, however, hold that this dynasty was of Javanese origin.

Prof. G. Coedes believes that this dynasty had descended from the ancient dynasty of Funan empire. When the Funan empire was destroyed by Chen-la invasion, the people moved towards South in Java, and consequently conquered the king of Sanjaya dynasty of Java. Thus, they established their kingdom and named their dynasty as *Sailendra* (King of the Mountains).

The members of the Sailendra dynasty also came to rule over Sri-Vijaya kingdom of Sumatra till the last phase of its destruction resulting from three powerful foreign invasions: 1. King Rajendra Chola I of Chola Dynasty of South India, 2. The Majapahit empire of Java situated to the south of Sri-Vijaya and 3. The Sukhothai kingdom of Thailand under King Ram Khaemhang.

The records of the Arab writers and inscriptions prove that the people of this kingdom were the followers of *Mahayana* Buddhist sect. In the field of art, the Sri-Vijaya art may be regarded as one of the perfect early Buddhist arts in South-East Asia. In Java, Sumatra and other island-countries, many of the Buddhist monuments and antiquities bear strong *Mahayana* character.

The great *stupa* of Borobudur in Central Java and Chandi-*stupa* in that island are dedicated to *Mahayana* divinities—*Bodhisattva* and *Dhyani Buddha*, for example. In South Thailand, Sri-Vijaya art, both in architecture and sculpture, had its great impact in Chaiya sub-district of Surathani Province, Songkha Province, at Ra-Not and Cha-Ting-Pra sub-districts of Nakon Sri-Tammarat Province, and at Ta-Kua-Pa. Also in other parts of the country, the remains of this school of art have been found in U-Tong of Supannaburi Province and at Sukhothai of North and Central Thailand.²²

The Sri-Vijaya school of Buddhist art received its artistic inspiration and workmanship from the Gupta, post-Gupta, Amaravati and Pala-Sena schools of art. Antiquities of this period, either in stone or bronze that have been discovered in Southern Thailand are so similar to those found in Java or Sumatra that sometimes it is very difficult to distinguish them, because most of them are of one and the same artistic element: *Mahayana* Buddhism. But, apart from Buddhist antiquities of this period, Brahmanic objects have also been found in some provinces of South Thailand.

It is said that most of Sri-Vijayan architecture was represented at Chaiya, Surathani, which was without doubt a very important centre during the Sri-Vijaya period. The monuments of this period were built in dedication of *Mahayana* Buddhism. The type of structure consists of a *mondop* or cell-chamber to house the Buddha Image and the summit of structure was erected in the form of *stupa* with successive, superimposed terraces which is the best example at *Pra Barom That Chaiya* (see Figure 26).

This type resembles the small Chandi or Stupa in Java island. The monument at Nakon Sri-Tammarat also has its best style consisting of the body of structure decorated with arch-niches. The top of structure consists of five towers. There is a central and large tower placed in the middle, while the other four small towers are placed in each of the corners of the structure. This signifies the universe having the same architecture as in Java. The sculptural objects of Sri-Vijaya art in this period are the images of *Mahayana* deities, chief among them being the statue of *Bodhisattva Avalokitesvara*. On the other hand the Buddha Images with different gestures were also created during this period.

The Buddha Image belonging to this school of art betrays the artistic inspiration and workmanship of the art of Pala-Sena period. The *ushnisha* or protuberance of the skull is like that of Dvaravati art and consists of the skull with the slight and small curl hair-knot. But, in some Buddha Images, there is a *urna* between the eyebrow or middle of the forehead. The figure of Bodhi leaf always is attached in front of the *ushnisha* of the Buddha—the smoothed forehead and the arched and curved eyebrows, flat face like the late Dvaravati style of the Buddha Image.

Other features are the unsquare chin-shape type and soft lips and mouth. The end of the robe consists of both types as short-end over the chest and the long-end hanging down up to the navel. There is a large lotus-petal accompanied by the small one up to three lotus-petals in the pedestal. The hands and feet of the Buddha are gentle and slender along with the body, unlike in Dvaravati art. Thus, the style of Sri-Vijayan Buddha Image represents the advanced stage of the art of Buddha Image in the pre-Thai Buddhist art.

The outstanding sculptural production of this period is the statue of *Bodhisattva Avalokitesvara*, the supreme divinity of *Mahayana* Buddhism. At Chaiya, in Surathani Province, and other provinces of South Thailand, the images of that *Mahayana* deity have been discovered and brought to light. Its features bear the strong Gupta and Pala-Sena influences. One statue of the *Bodhisattva Avalokitesvara* from Chaiya is regarded as the masterpiece of sculpture in this period. The features bear the influence of the Pala-Sena period.

One interesting feature of this statue is the cord or sacred thread running from the left shoulder down the body and reaching below the waist. This is part of the sacred thread of the 'twice-born', of which the remainder on the back of the figure is invisible. It has no connection with the similar thread hanging over the right shoulder.

Other features of these statues are the original and attractive form of the crown, and the jewelled ornaments on the neck and arms as well as the streamers, like strands of hair, falling on both shoulders. There is the scarf or fold of the robe across the body in addition to the thread as already mentioned (see Figure 27).²³

Apart from the statue of the *Bodhisattva*, some Sri-Vijaya art objects were found far afield—for instance, the *Mahayana* figure of *Maitreya Bodhisattva*. This deity is the "Future" Buddha, which was also found in the North-Eastern part of Thailand. It was probably imported from the South. But the peculiar feature of sculpture of this period is the Buddha under the Naga image. This image is not in the usual attitude of meditation, but in the attitude of subduing Mara the Evil, which is rather rare. On the base of the Naga is inscribed a date equivalent to 1183 A.D. and thus it can be regarded as late Sri-Vijaya sculpture (see Figure 28).

Other sculptures are the many Sri-Vijaya bronze images. Some of them, for instance, the figurines of Lord Siva and Kubera, belong to Hinduism. Besides these, the terracotta receptacles as well as the Buddhist votive tablets have also been found, all of them made of clay. The material used in the production of these votive tablets is much different from that of votive tablet in Dvaravati art, since during this period the votive tablet dealt with *Mahayana* conception.

These clay votive tablets are easily breakable and were probably not fabricated to prolong the life of the Buddhism as were those in terracotta or metal. It is believed that they were produced according to the *Mahayana* conception. After the remains of dead monks or laymen had been cremated, the ashes would be mixed with clay and then moulded into votive tablets bearing figures of the Buddha or *Bodhisattva* in order to endow merit to the dead. As the ashes of the dead had already been baked, those clay votive tablets were not put to fire again. Thus, it is the peculiar feature of Buddhist votive tablet in this period.

The art in Sri-Vijaya period flourished from 8th century A.D. without any break till the last part of the 13th century A.D., when the kingdom of Sri-Vijaya came to an end due to the invasions of other powerful kingdoms in both the South and North. With the collapse of the kingdom, the art also slowly and gradually disappeared from the land.

THE ART OF LOPBURI PERIOD (11th-13th Century A.D.)

The final stage of the early or pre-Thai Buddhist art in Thailand is to be seen in the art of the Lopburi period. It is the pre-Thai art, which bears strong influence of the Khmer art. It is said that in the Central, Eastern and North-Eastern parts of Thailand is found a new style of early Buddhist art, both in architecture and sculpture, which has affinities with the Khmer art of Kambuja or Cambodia.

This period is known as the Khmer period in Thailand. According to Siamese archaeological circles, it is generally understood that the period of Khmer dominion extended over Central Thailand—the valley of the Menam River, with its chief centre at Lopburi or Lavo.

It is believed that during the occupation of the whole Central Thailand of the valley of Menam river by the Khmers, besides political establishment in this land, the artistic activities of Khmers also took place there, especially at the town of Lavo or Lopburi. The political and cultural domination of the Khmers covered this area for nearly three centuries.

The closer relationship between the Khmers and the primitive tribes during this period marked the movement in the field of cultural and artistic activities in Thailand before the migration of the Thai people into Indo-China and in the land which now comprises present Thailand.

Besides the Khmers' dominion over the Menam valley of Central Thailand, the Khmers had also ruled upon the ancient *Mon* kingdom of Dvaravati, and some principalities in North of present Thailand. The Khmer King divided the Dvaravati kingdom into two separate provinces, which formed the headquarters of Khmer dominion. It was ruled by a Khmer general or Viceroy. The Northern Province had its headquarter at Sukhothai and the Southern Province had Lavo or Lopburi as its centre.

After the establishment of the Angkor empire by Jayavarman II up to the beginning of the 10th century A.D., Hinduism of the Saivite sect became the state religion with the introduction of *Deva-Raja* cult by that king. The Khmer monuments in the form of stone sanctuary or temple, called *Prasad Hin* (*Prasad*=sanctuary, *Hin*=stone in the Thai language) were found scattered in several towns of the present Thailand. All these monuments were dedicated to the Brahmanic deities. They were mainly Saivite monuments, because the Khmers during this period of construction, were the followers of Saivism. The Khmer monuments were in Siamese territory especially at the town of Lopburi, where even now several large and perfect Khmer monuments can be seen. This means that Lopburi was the most important centre of Khmer dominion and authority. The style of these monuments closely resembles the style in Khmer empire itself.

King Jayavarman VII (1181-1220 A.D.) was a Buddhist king, who spread his political and artistic power in the whole of the Khmer empire and vassal states, including the towns in present Thai territory. He built many monuments to commemorate the supreme deity of *Mahayana* school of Buddhism such as the temples of Bayon, Ta-Prohm, Prah-Khan, Banteay Kdei, etc. He further spread his political dominion towards the North-Eastern and Central parts of modern Thailand at the beginning of 12th century A.D., which is confirmed by one of the Khmer inscriptions,²⁴ as well as the remains of the Khmer temples bearing Buddhist elements in several towns in Central and North-Eastern parts of modern Siamese territory.

All these temples were built to shelter the statues of this King. The name of this statue is *Jayabuddha-mahanatha*.

The Khmers continued in the region now in Central and North-Eastern parts of modern Thailand till the close of 12th century A.D.

But, after the end of 12th century A.D., the Thai people who came from Southern China for their livelihood, started entering the Indo-Chinese peninsula, especially the area now called the present Thailand. There was long warfare between them and the Khmers, who were defeated by the Thais. The Thais gained complete control over the Khmers towards the close of 13th century A.D. The Thais set up their independent kingdom named Sukhothai or Sukhodaya. The Thais finally smashed the Khmer power in the middle of the 15th century A.D., and Kambuja or Cambodia became a vassal state of Thailand. Right up to modern times, Angkor itself was in Siamese territory, until it was ceded to France as late as 1907 A.D.

The Lopburi school of art has its chronology based on the periods of similar Khmer art in Cambodia, for instance, the Angkor Vat style of art (circa 1110-1175 A.D.) at the time of King Suryavarman II, who built the Angkor Vat temple dedicated to Lord Vishnu (or Vaisnavism), or the Bayon style of art (circa 1177-1230 A.D.) which flourished in the days of King Jayavarman VII, who built the Bayon temple which marked the prominent monument of *Mahayana* element and workmanship.

But, some of the Lopburi antiquities found in Thailand are, however, much older than these two Khmer periods.²⁵ Some of them might date back to the 7th century A.D., but most of the objects and monuments date only from the 11th century A.D. onwards. The Lopburi objects are carved from stone or cast in bronze. Most of the Buddhist objects belong to the *Mahayana* workmanship.

The architecture of the Lopburi school of art available in Lopburi and other towns in Central and North-Eastern parts of Thailand are of great significance by virtue of their peculiar features, which bear the strong influence of Khmer art. Both Brahmanical as well as Buddhist *Mahayana* monuments appeared in Thailand.

The outstanding monument of this period is *Prasad Hin* or Stone temple at Lopburi. The stone temple of this period at Pimai, Nakon Ratchasima Province, is regarded as one of the best examples of Khmer architecture in Thailand. This temple appears to be Buddhistic, probably of the *Mahayanistic* order judging from the carved lintels over the doors of the main sanctuary. The stone temple of Pimai is enclosed within a rectangular wall (see Figure 29).

Archaeological researches have shown that the origin of this temple dates back to the time of Jayavarman II in the ninth century A.D. Its plan comprises a square or rectangular form, there being a one-side door-entrance. The other three door-entrances were in the form of flake door. The main sanctuary has the portico in front. Also in some cases, a group of *viharas* accompanied the main sanctuary with a verandah or gallery to connect them.²⁶

At Lopburi, there are many large and perfect Khmer monuments, but prominent among them were two main Khmer temples: *Wat Maha-Tat* and *Pra Prang Sam Yot* (the temple of the three *stupas* or the temple of three towers).²⁷ *Wat Maha-Tat* has its architectural features on the usual plan of a sanctuary-tower with a *mandapa* attached to the whole in a walled enclosure and it seems to carry the eye with it as it soars upward to heaven. The *Pra Prang Sam Yot* stands on a rising ground. The design and conception in the construction of this temple are not Buddhistic, but Brahmanic. The three towers of this temple ranged alongside one another inevitably bring to the mind the Hindu Trinity of Brahma, Siva and Vishnu. Non-Buddhist figures, too, have been found on the towers—bearded figures with their hands resting on clubs, which also points to an originally Brahmanic construction.²⁸

Three of these towers, called *Prang*, represent the peculiar form of Khmer architecture. The *Prang* for the first time appears in Thailand and later on, this style of architecture became one of the developed religious structures of Thai Buddhist art. The *Prang* shape was closely similar to *Prang* or tower of Angkor Vat or Bayon temple and other Khmer towers in the 11th century A.D.

The *Prang* was composed of stone or brick alongside from below to top accompanied by the design of jackfruit petal as its decoration. This style of architecture in pyramidal shape, no doubt, bears the strong influence of Indian architecture—that of the *sikhara* of the Indian temple in Indo-Aryan or North Indian style. The Indian *sikhara* may be regarded as the prototype of Khmer *prang* which was borrowed later by the Thai architects (see Figure 30).

Generally speaking, the architecture of this period differs slightly from the Khmer monuments in Kambuja proper. The architectural buildings of Lopburi usually have a low basement of foundation, not erected on the high platform like the Khmer monuments.

One of the important features of this architecture is that the temple has no window, but there is the wind-hole instead of the former. In this art also, the *stupa* (in Thai called *chedi*) is present in the form of a square in plan. There are five successive superimposed terrace-squares. The fifth terrace is the main and large *stupa*. In each of the square terraces, there are the niches to shelter the standing Buddha Images. The corner of each *stupa*-terrace is decorated with the miniature small *stupa*.

The town-planning of this period was square in plan. In the geometric centre of town-planning, space

was reserved to erect the main and large temple as the centre of town. There used to be several temples in Buddhist as well as Saivite and Vaisnavite character. The town consisted of gate-entrances and the fort with *sema* laterite enclosures. This style of town-planning was, no doubt, similar to the town-planning of the city of *Angkor Thom* built by King Jayavarman VII in Kambuja of which the Bayon temple was the important central sanctuary in the geometric centre of Angkor Thom. Thus, it may rightly be said that the town-planning of Lopburi period is a miniature replica of Angkor Thom.

The Lopburi school of art also produced perfect sculptures in bronze and stone. The sculptures of Mahayana divinity consist of several styles and gestures such as the statue of Bodhisattva *Lokesvara* and Mahayana goddess *Prajnaparamita*. For Mahayana propagation the Lopburi art borrowed its style from the Sri-Vijaya art and Kambuja itself and the Hinayana elements from the art of Dvaravati period. There are several Buddha Images in different *mudras* or gestures.

But the most popular style of Buddha Image in this period is the seated Buddha Image under the *Naga* called *Pra Nag Prok* (in Thai) meaning the Buddha seated under the hood of the *Naga's* head. *Naga* is the great serpent which appears in Hindu and Khmer mythology. On the other hand, the decorated Buddha Images with ornaments were also available in this period.

The Lopburi artists also carved the statues of Brahmanic deities both Siva and Vishnu, whose worship was popular in Kambuja and Lopburi. The style belonged to the Khmer Angkor Vat style and some of them were of typical Bayon style. The materials used are sandstone and bronze. The style of the Buddha Images of Lopburi art consisted of a single image seated or standing on a pedestal, or seated under the *Naga*.

From the late 12th century A.D., however, the artist carved a group of Buddhas on the same pedestal for the first time.²⁹ Sometimes, the Mahayana *Triratna* (Three Gems) is shown personified by the Buddha under the *Naga* in the middle, flanked by the Bodhisattva *Avalokitesvara* on the right and the Mahayana goddess *Prajnaparamita* on the left. For Brahmanic images, for instance, we have images of Lord Siva, Vishnu and Visvakarma.

The characteristics of the Buddha images of this school of art consist of two styles—the Early and Late Lopburi style. The Early style represented the Buddha Image, with the *ushnisha* or protuberance on the skull in the form of low gland like that of Dvaravati *ushnisha*, but the shape assumed different forms as the coil of shell or shape of small cone. The other was in the shape of crown and lotus flower surrounded with its petals. There are two styles of hair as the parallel fold hair and the curls of hair. Also the parting line round the top-knot of Buddha can be seen. The head-dress and low crown of the Buddha's head are available.

The face of the Buddha is broad and square in shape with large and thick mouth and lips, prominent eyebrows, long and prominent nose and square chin. The Buddha's robe consists of two forms: the robe covering the whole of the body in the case of the standing Buddha and robe with bared right shoulder in the case of the seated Buddha image. The end of the robe is hanging down up to the navel. The rim of a skirt-like lower robe was in prominent position. The ear is long which extended up to the shoulder. In the case of the decorated ornamented Buddha there are neck-bracelets, arm-bracelets and necklaces round the neck and the upper part of the Buddha's body.

The Buddha's pedestal is in the form of lotus-flower in both forms of up and down lotus-petal. The petal of lotus is in the form of rim line at the end of each petal.

On the other hand, the Late Lopburi Buddha image consists of the following features: The head is not in the form of square but in oval shape. There is another line or rim attached at the mouth of the Buddha. The design of *ushnisha* is in the form of up long-lotus petal and the small halo placed in the middle of lotus *ushnisha*. This halo is in the form of cone. In the case of Buddha with the *Naga*, the peculiar features are the eyes which are sunk in the face. The beard and moustache also can be seen. The skirt-like lower robe is illustrated by the prominent rim at the waist and ankle of the Buddha. The end of this robe is in the form of rectangular cloth appearing in front of girdle. The halo of the Buddha is the seven-hooded uncrowned *Naga* which stretched over the head of the Buddha.³⁰ The coil of the *Naga's* body consisted of three parts. The Buddha's face is shown in sensitive and benign attitude, smiling like in the Bayon period

in Kambuja. The Buddha Images of this period have been classified under seven different *mudras* or gestures the most prominent of which is *mudra* of Buddha under the seven-hooded uncrowned *Naga* as already related above (see Figure 31).

The statues of the *Bodhisattva* during this period consist of the figure of small *Dhyani Buddha* placed in front of the *ushnisha* of the statue. The head of the statue is square and the forehead is straight. The jaw is square and firm and the eyebrows are almost straight. The nose is rather flattened and the mouth is long with full lips. The eyes look downward and seem almost closed. The hair is no longer formed of spiral curls but seems like scales divided by partition lines. The whole gives the appearance of a strong, ruthless being, which is too human to fulfil the conditions necessary for the representation of a Buddha or a *Bodhisattva*.³¹

Apart from the Buddha Images and Mahayana statues in stone and bronze sculpture, we have the Buddhist votive tablets which were fabricated both in terracotta and metal. Those with the Buddha or with *Hevajra*, a Mahayana Buddhist saint, were quite popular. It is to be noted that architectural elements began to appear on various votive tablets during this period. Some of them are found representing the Buddha Image or other Buddhist saints seated within a *Prang* or a Khmer tower.

Besides this, the portrait art has also been found of which one example is the stone portrait of King Jayavarman VII, the last great monarch of Cambodia, discovered at the Pimai temple in Nakhon Ratchasima.

Other sculptural productions are bronze household articles such as offering-trays, and the decorations of wooden chariots and palanquins. Most of them are of superb workmanship.

Brown glazed ceramics of this period are also known. They are usually called "Khmer jars" in Thai language. These ceramic wares were sometimes produced in the form of human beings or of animals. They may have been fabricated in Thailand and then exported to Cambodia.

Thus, the Lopburi school of art flourished for nearly two centuries upto the latter part of the 13th century A.D. The Thai people who came from Southern China became now the new powerful leaders of Indo-Chinese Peninsula replacing the Khmer political dominion. But the Lopburi school of art still flourished and the remains of the monuments and antiquities can be seen even today.

THE DEVELOPMENT OF BUDDHIST ART IN THAILAND

Now we propose to study the *real* Thai Buddhist art, produced by Thai artists. The real Thai art flourished in Thailand from the beginning of the Siamese history—late 13th century A.D., and to the present day. The Thai people, who came to settle in Thailand, had their own artistic activities and this Thai art is closely connected with Siamese history. They imitated or adapted some aspects of art from the primitive Buddhist art available in this country. The early Buddhist art of *Mon*, Khmer or Sri-Vijayan people served as the prototype of the new Thai Buddhist art. But the fact is that the principal prototype of all Buddhist arts (pre-Thai or real Thai) is Indian art, through successive imitations or adaptations through the centuries from the original mould.

According to historians and archaeologists the real Thai Buddhist art can be classified into five different schools of art in successive periods: 1. Chiengsaen; 2. Sukhothai; 3. U-Tong; 4. Ayudhya and 5. Bangkok schools of art.

It is to be noted that the trace of the first three pre-Thai schools of art such as Dvaravati, Sri-Vijaya and Lopburi periods still survives in the new Thai art. But, the Thais did not adapt them in all aspects of art. Their artistic activities were taken up in the form of individualised and independent art which came from the skilful and artistic inspiration of the Thai people themselves. The art in Thailand deals with an independent art with some influence of Indian art only, not directly taken from the first three early Buddhist art schools in this country. The real Thai Buddhist art changed the new form of artistic activities which differ from the early pre-Thai art. Every aspect of art such as architecture, sculpture, etc. of real Thai art is represented independently in conception and production.

DEVELOPMENT OF ARCHITECTURE IN THE BUDDHIST ART OF THAILAND

New forms of architectural buildings came to be created by the Thai people in dedication to *Hinayana* Buddhism.³² The style of religious buildings during this time became the general architectural feature of the early school of Thai art such as Chiengsaen, Sukhothai and U-Tong. The new features of the Thai architecture consisted of several styles:

ARCHITECTURAL FEATURES OF THAI RELIGIOUS BUILDINGS THE WAT OR MONASTERY

The *Wat* or monastery refers to a group of religious buildings generally enclosed by a wall with gateways. From artistic point of view, the principal religious buildings in Thailand are: the *Pra Chedi*, the *Bot* and *Vihara*, the *Phra Prang*, the *Mondop* and *Prasat*. The other structures architecturally not very important are: the *Kuti*, *Ho-trai*, *Sala Kan Parien*, ordinary *Salas* and *Ho Rakhang*. One *Wat* or monastery may contain some of these structures, especially the *Bot* or all of them.³³ The general feature of the *Wat* is the outer enclosure of a temple which was always rectangular, and generally of greater length than width. The enclosure walls were as a rule about 3 ft. thick and from 12 to 14 ft. high.³⁴

The prominent structure of *Wat* or monastery is the enclosing wall with its gateways which can be compared with Indian architecture, to trace the origin—direct or indirect—of certain features of Thai architecture. The Thai gateways have such a variety of designs that one can say that each *Wat* has a proper type. In these gateways we have reminiscences of Indian forms of *gopuram*. As regards the other features it can be said that the superstructure of the Thai gateway has its relation to the functional parts of the old Indian Buddhist monasteries, because the superstructure of many religious and secular Thai buildings maintain, although much conventionalized, the same elements of old Indian architecture.

THE BOT OR TEMPLE

The *Bot* is one form of Thai religious structure corresponding to an Indian *chaitya* hall where monks assemble to pray. Its classic type has a rectangular plan. At its end, it enshrines a large gilded seated Buddha image modelled either in stucco or cast in bronze. The image is placed over a high pedestal with rich ornamentation.

The origin of the *Bot* can be traced to the old Indonesian-Thai house of thatched material. The style of that structure has a simple rectangular, planned building with accentuated sloping roofs covered with glazed tiles in colour. The slight concave of these roofs suggests the abasement of the thatched bamboo roof of the prototype common house caused by the heavy tropical rains.³⁵ The superimposed layers of roofs are a characteristic of wooden structures due to the projecting additions to the main portion of the building, the prominent projection of the caves being typical of tropical countries to protect the building from sun and rain.

At both ends of the ridge of each roof of the religious or royal building, there is that peculiar horn-like finial called *Cho-Fa* (bunch of sky). We cannot say anything definitely about the meaning of this element, but we would like to suggest that it derives from the horned-mask we notice in the same point of the buildings, used for magic or animistic purposes, as found in Indonesia and other parts of the Pacific Islands.³⁶

The architectural characteristic of the Thai *Bot* or temple in other parts, besides its roof, is a raised structure over a basement which varies in height from about 50 c.m. to 1.50 metre. In the lateral sides of the ancient *Bot* there are some gate-like openings akin to the windows of Khmer temples. The *Bot* may have one, two or three doors on both sides, front and rear. It may be a simple rectangular structure without any addition of porches or colonnade around it. Or, quite the contrary it may have porches in front and rear or porches and a range of pillars around it like the Greek peristyle temple. The interior may be formed by a simple ample nave or by a nave and two aisles with pillars.

The doors and windows of the Thai *Bot* are decorated with ornamental frames in stucco, gilded and enriched with glass mosaic. The panels of the windows and those of the doors are decorated outside with gilded lacquer ornaments while, in general, the interiors have mythical figures of guardians painted in vivid colours. Some *bots* instead of lacquer decoration have ornaments in inlaid mother of pearl. In this case the design of the ornaments is very elaborate.

In Thai architecture, the pillars of the interior and exterior of the *Bot* are octagonal or round, with capitals in the form of lotus flowers. The Thai pillar's capital has no abacus which differs much from Indian pillar with abacus attached. The lotus capital of pillar appears in the Sukhothai and Ayudhya arts also. In the later period, the petals of the lotus flower on capital were more and more elaborate becoming merely ornamental. The interior pillars of the *Bot* are generally enriched with painted ornaments, the shaft pillar painted in red and enriched with gilded ornaments.

Other architectural features of the *Bot* are at outside, around this structure—eight *Semas* (*Sima*) having the form of the Indian cell. The *Semas* may be placed over some basement or may be contained in some small square temple-like structures. They indicate the holiness of the ground over which the *Bot* is erected.

The most important aspect of the *Bot* is its interior, which like the *Chaitya* hall of Indian rock-cut architecture, contains the worship object in the form of *stupa*. But it is in the form of huge Buddha Image (instead of a *stupa*) in case of the Thai *Bot*. The interior corner-end of the *Bot* contains large gilded sitting Buddha Image, cast in bronze or modelled in stucco. The walls of *Bot* are either plain or decorated with paintings all over the surface while the window-panels are externally decorated with lacquer-work, called *Lai Rot Nam* in Thai language and internally decorated with mythological figures painted in bright colours. These are the general architectural features of the *Bot* or temple in real Thai art.

THE VIHARA³⁷

It is the replica of the *Bot* and is used to house the Buddha Image. It is generally built in the centre of the courtyard enclosed by a gallery, walled outside and open inside having generally square pillars to support the roof. Along the gallery there are many Buddha Images, modelled in stucco or in bronze. Other features of the Thai *Vihara* are four or more gateways giving access to the courtyard. The roof of the galleries and gateways is covered with the universally used glazed tiles in brilliant colours, while the walls are painted in white.

THE PHRA CHEDI OR STUPA

According to Buddhist history, the most venerated religious structure for the Buddhists is the *stupa*. The *stupa* was meant to contain the relics of Lord Buddha, but in later periods this structure was also used to contain relics of kings, holy men and other noble personages.

The *stupa* is known in Siamese as *Chedi* or *Phra Chedi*. In one *Wat* there may be just one *Chedi* of a fairly large size or there may be several of them of varying sizes and decorative schemes. The word *Phra* is an honorific meaning "exalted" and is derived from the Sanskrit *Vara*. The honorific is usually prefixed to an object of veneration pertaining to religion or royalty. The second part of this name *Chedi* is the Siamese equivalent of the Pali *Cetiya* and the Sanskrit *Caitya*. This kind of monument signifies the tumulus raised over the ashes of the dead.³⁸ In Thailand nowadays *Phra Chedi* just means a sacred monument or a reliquary. To understand the development of *Phra Chedi* or *Stupa* in Thai architecture, one must go back to ancient times.

The origin and introduction of the *stupa* took place in India which is the land of the foundation of Buddhism. The first Buddhist monuments were erected by the Buddhists in India in order to worship the commemorative objects of Lord Buddha himself. It is the *stupa* whose prototype originated in Central India for the first time after the death of the Buddha. The Indian *stupa* of that time comprised the drum or basement, the dome (*anda* or tumulus) surmounted by a cubical chair symbolizing the seat of the

Buddha and a *Chattra* (umbrella) over it, which originally had only one tier but later became a slender pinnacle formed by many tiers.³⁹

The best specimens of Indian stupas are the great stupas of Sanchi and Bharhut in India, which were erected during the days of Emperor Asoka, when Buddhism spread outside India, especially in South-East Asia and Far-East Asia. Buddhist art from India was also introduced in those regions. Naturally the Indian stupa became the prototype of the Buddhist stupa in those regions. Its style bears traces of influence from the Indian *stupa* of Sanchi and other places. On the other hand, the Thai *Phra Chedi* bears in its feature some influence of South Indian architecture of *Sikhara* form also.

A Thai *Phra Chedi* may be divided for analytical purposes into four parts, namely: 1. The plinth; 2. The dome-shaped structure called the "bell"; 3. The platform; and 4. The spire. The bell or dome-shaped structure of Thai *chedi* corresponds to the *anda* or round tumulus which surrounded the balustrade in the Indian *stupa* of Sanchi.

Later, with further development of this part of *stupa* in Thailand, the bell or dome-shaped structure often took a rectangular form, with or without reduced angles or corners and other decorations. Thus, it differs significantly from original prototype of the Indian *stupa*. The balustrade of Indian *stupa* also becomes the plinth of Thai *chedi* with many superimposed tiers ordained by tradition of architecture. The lowest tier is sometimes widened to form a terrace for circumambulation.

Above the bell or dome-shaped structure, at the 'neck of the bell' is a small quadrangular platform called in Siamese *Banlang* (in Pali, *pallanka*) with a number of colonnades above it. This platform is characteristic of the Sinhalese style. The platform might have been a place where a symbol of the relic within was deposited.⁴⁰ Above the platform we have the slender tapering spire. The lower part of this latter section consists of circles diminishing in diameter, superimposed one upon the other, called in Siamese *Plong Chanai*.⁴¹

These circles or *plong chanai* have no doubt been developed from the idea of tiered parasols diminishing in diameter as they rise to the top of the spire. Sometimes the circles take the shape of lotus flowers known in Siamese as the *Bua Klum* meaning lotus clusters. Above the circles is the *Pli* or plantain bud, so called on account of its shape. This again may be divided into the upper and lower *pli* with a round ball in between. At the culminating point of the upper *pli* is another round ball, called in Siamese *yad-nam-khang* or dew-drop.

And the last architectural feature of the *Phra Chedi* is the *Hem* in Siamese designation. It is a number of flat pieces with pointed top arranged round the axis of spire of structure. Its upper part rises in three diminishing tiers of lotus clusters. These flat pieces have pointed tops or *hem* derived from the Sanskrit word *hema* meaning gold or *hima* (meaning snow).

The background of this architectural feature is based on Indian mythology. It is the *Hima*, a peak called the Kailas or Kailasa, where Lord Siva is supposed to dwell. This Himalaya mountain is referred to in Siamese as *Hemabanphot* (from *hemaparbata*, the golden mountain, so called because of the gold-like glitter of its snow).

Besides, there are other types of *Phra Chedi*. One is the Northern type which is formed by a cubical solid mass having four niches at its sides containing images of the Buddha in high relief or round relief. This cubical mass is superimposed by one or more storeys and is crowned by the domed *stupa*. If the stupa is hollow, then one of the niches serves as the entrance door.

On the other hand, there is another type of *Phra Chedi* resembling the *Sat Mahal Prasada* at Polonnaruwa in Ceylon. Its features constitute many receding cubical storeys enriched with horizontal rows of standing Buddha images in high relief. This type of *Phra Chedi* is found in the north of Thailand.

THE PRA PRANG

It was the second type of Thai stupa called the *Pra Prang*. This architectural structure is a direct descendant of the tower of the Khmer temples,⁴² which as we know originated from the *sikhara* of the

temples of Northern and Southern or Dravidian styles of India. From the artistic point of view, the Thai *Pra Prang* originated from the corner tower of the Khmer temple, which later became a new form of Thai stupa. Contrary to the *Phra Chedi* which is round in plan, the *Phra Prang* is square reminiscent of its Hindu origin. The *Phra Prang* is square in plan and domical in roofing. It rises elegantly from a large base to an elliptical shape with a very fine outline. As usual, it has three niches and one entrance door reached by means of a very steep staircase. The interior contains images of the Buddha.

The classic *Phra Prang* has its own architectural features as it is formed by a very high basement, more than one third of its total height and a domical superstructure which is the real cell enshrining a Buddha image. Like the *Phra Chedi* of the later period, the *Phra Prang* has four cells, one giving access to the small chapel and the other three containing Buddha images. We reach the entrance cell by a very steep and narrow staircase.⁴³

The development stage of Thai *Phra Prang* started from about the end of the 17th century A.D. onwards. Its shape started degenerating because of two causes: 1. Due to the inclusion of the structure into too slender a space in order to give too much prominence to the basement, thus reducing sensibly the space of the cell of the *Phra Prang*; and 2. Due to the replacement of the old architectural moulding with "S" shaped lion-leg of the Chinese low table.

THE MONDOP

The *Mondop* is one of developed Thai religious architectures. Its architectural feature, strange to say, resembles the *Mandapa* of the Indian temples. It may have received the style directly from the Indian source. It is the planned square cubical structure, which may be plain or have a range of pillars around it. Its superstructure is a curved pyramidal mass formed by many low domical roofs superimposing each other and having a slender pinnacle as finial, called *Yot* in Siamese language. Each layer of the roof is decorated with the universal ornament, called *Song Ban Taleng* in which we can trace the window of the old Indian Buddhist *chaitya* or the Indian cell which has the same shape of the window.

In fact, the old Buddhist Indian *vihara* with its various stages and cells around it seems to have been the very prototype of the superstructure of Indian Hindu monuments as well as those of the countries which adopted Indian culture and art. The Thai *Mondop* thus originated directly from the *Mandapa* of temples of Northern India.

But the special feature of the *Mondop* is that its wooden superstructure is decorated with wooden carvings gilded and enriched with glass mosaic. This mosaic is applied also over the vertical sides of the pillars. By combining two or three different coloured glasses, ornamental designs are composed.⁴⁴ The function of the *Mondop* was to enshrine holy Buddhist objects as in the case of the *Mondop* of Saraburi Province enshrining the Foot-print of Lord Buddha. Sometimes it also served as a kind of library and store-room for objects used in religious ceremonies.

THE PRA SAT

The *Pra Sat* or a castle in English is one of the Thai architectural buildings meant either for religious or secular purposes. This structure is the direct descendant of the Greek-cross-planned Khmer temple, composed of a square sanctuary with its domical *sikhara* and the four porch-like ante-chambers attached to the sides of the cell.

It is interesting to note that these ante-chambers projecting from the main body of the building have two different elements—one formed by the mass attached to the walls of the cell and the other formed by the portal. If we observe the outline minutely, we can see that the different heights of these two elements are designed as a step-like contour. In the timber roof of the Siamese buildings, the stepped outline is still more noticeable on account of addition of projecting masses and also on account of superimposed layers of the roofs.

The Thai *Pra Sat* generally has its architectural feature, besides the above mentioned element which is formed in plan by a square central room with three projecting long wings and one short or the four wings of the same length.⁴⁵

There are two distinct forms of timber superstructure of the Thai *Pra Sat*. One retains the traditional *sikhara* of Hindu temple as the finial of the roofs in this type are for the sake of tradition. The *sikhara*, which formerly was structural, has become a mere decorative part of the building. The other superstructure has the same form and same ornaments as that of the *mondop*. It has many superimposed horizontal low storeys, and at about one-third of the total height of this elaborated roof, a vertical element is formed which looks a conventional stupa ending in a very high and thin pinnacle.

The function of *Pra Sat* was twofold. It served as the royal throne hall and contained some venerated objects.

THE HO TRAI

The *Ho Trai* is also one of the Thai architectural buildings. It is the library where the Buddhist sacred books are kept. The general architectural feature of some of *Ho trai* is that it has a basement built with brick and the room with wood, while others have the ground room with brick and a wooden room over it. Usually the *Ho Trai* has no interior decoration, but some of them have fine paintings on the walls, windows and door panels.

The *Ho trai* are formed by three parallel attached rooms, each room having a proper roof. The inner sides of the roofs of the right and left rooms join the slopes of the central one and the water of the four slopes is received by two gutters. Two or three rooms are sometimes attached to each other with separated roofs, which seem quite logical because by roofing each room the Thai artist avoided building a large and high roof which had to span the total breadth. In this case, the lower part of the building would appear too small in comparison with the roof.

THE SALA

The *Sala* is an open pavilion used for resting. Usually rectangular in plan, it is erected over four wooden or brick pillars supporting the architrave over which rests the step roof. From the level of the architraves an eave is applied around the *Sala* to widen the shade. Some *salas* have more architectural complexion on account of two projecting additions along the longitudinal sides of their rectangular plan, forming in this way a cross plan. In general, this kind of *salas* have no pyramidal superstructure, but some of these, such as the *salas* at the royal summer residence of Bang Pa In Palace near Bangkok, have the universal pyramidal roof. The *salas* are meant for secular use and are built along roads or canals, where people use to pass by and rest for a while. In tropical countries where the climate is extremely hot, it is a relief for the passersby who seek shelter in them.

HO RAKHANG AND KUTI (SANGARAMA)

The belfry in Thai religious architecture has its ordinary form and there is no definite type of the Thai belfry known as the *Ho Rakhang* in the Siamese language.⁴⁶ *Ho Rakhang* is to be found in every *Wat* or monastery in the country. The simplest architectural feature of the Thai belfry is constituted by four wooden pillars on the top of which there is what looks like a small temple. Others are built of brick and have a high platform with steps in one or four sides. Over this platform, there is four-pillared pyramidal roofed small building in which the bell is suspended. The roof of the *Ho Rakhang* is covered with a coat of plaster or covered with glazed tiles. Inside, it contains the bell to announce the time in the morning and evening.

The *Kuti* or *Sangarama*, as a religious rule, is attached to the monastery or *Wat*. There are also many small buildings which together are called *Kuti* for residence of Buddhist monks only. The *Kuti* has no

particular architectural attraction. It is a series of buildings containing one, two or three cells—or a long building with many cells in a row for the residence of the monks. The *Kuti* is separated from the *Wat* by a wall or a fence or a canal. Sometimes, it has a verandah in front of it.

As already stated above in Thai Buddhist art, we can see that this architectural feature was far from the old-fashioned style of the pre-Thai art. No doubt those architectural features of Thai art were evolved by the Thai people, but they also show the influence of Indian architecture. The art of North Thailand started from the Chiengsaen school of art and continued up to our period. In the Bangkok school of art, we can see the appearance of this developed stage of Thai architecture. But this Thai architecture with its definite style was clearly visible in the perfect style during the Ayudhya period, which formed the second capital of Thailand (A.D. 1350-1767). It reflowered during the Bangkok period (18th-20th century A.D.) and is continuing till the present day.

THE DEVELOPMENT OF SCULPTURE IN BUDDHIST ART OF THAILAND

Contrary to other Buddhist peoples, who represented in sculpture legendary or mythical stories, the Thai people confined their sculpture to creating bronze, stucco and stone Buddha Images and other Buddhist divinities and ornamental works carved in wood or modelled in stucco for decorating religious structures. As we shall see later, the Thais created an extremely beautiful type which we consider as one of the most perfect artistic expressions of the Eastern art. In respect of Thai ornaments, they seem to convey the very luxuriant character of their tropical vegetation. In this the Thais were directly inspired by the exuberant nature of their country, which seems to vibrate with the joy of eternal life.⁴⁷

For more than 1300 years the artists of Thailand have concentrated on making Buddhist sculpture since the time of their first arrival in this country up to this day. These sculptures are by now so numerous that they far outnumber the human population.⁴⁸ With such an enormous production it is hardly to be expected that all examples would be worthy to be called works of art.

Besides, the motives for making them were quite different from the motives of artists in the West. From an old-fashioned Thai point of view, the sculptures were made to be worshipped, and to give solace and protection, but from the point of view of the modern Buddhists, they are simply “reminders of the Doctrine”.⁴⁹

Artistic considerations were secondary and the traditional Buddhist image-maker had no desire to be original. When he showed originality it was in spite of himself. He always prided in being a faithful copyist though not necessarily an accurate copyist in the Western sense. He had to reproduce certain features and attitudes that were deemed essential, but not necessarily the outward similarity. The development of sculpture in Thai Buddhist art lies in the features which the Thai artist reproduced in their sculptural production, chief among which was the ‘supernatural anatomy’.

Generally speaking the main features of the developed stage of Thai sculpture are the dress of Buddha images and of other Buddhist divinities as well as the monastic robe. The robe may be worn in the “covering” mode, that is, draped over both shoulders or in the “open” mode leaving the right shoulder exposed.

Four postures (*iryapatha*) were deemed suitable: 1. Walking; 2. Standing; 3. Sitting; and 4. Reclining. If in the sitting posture, there are three different ways in which the legs of the Buddha may be placed. One is the European fashion (*pralambanasana*) which is the ordinary pose of a person sitting in a chair. The other is the “Hero” posture (*virasana*) with the legs folded, one lying on top of the other. And, lastly the adamant posture (*vajrasana*) with the legs crossed in such a manner that each foot rests on the opposite thigh, the soles turned upward.

As regards the hand-position of Thai Buddhist sculpture in its developed stage, the most common hand-positions for standing or walking figures of the Buddha are dispelling fear (*abhayam udra*) with the palm of hand forward and the fingers pointing upward, and “giving instruction” (*vitarka*) which is similar but with the thumb and forefinger joined. For the seated image, the position of meditation is most popular.

The meditation *mudra* is called as *samadhi* or *jnana* and its feature is both hands lying in the lap, palms upward.

The other position is "calling the Earth to witness" (*bhumisparsa*), otherwise known as the "victory over Mara" (*Maravijaya*). This posture is like in meditation, except that the right hand of the Buddha Image has been moved over and placed on the right leg at or near the knee, with fingers pointing downward.

Thus, these are the essentials of the development in the field of sculpture in Buddhist art of Thailand including the several styles of representation of Buddhist sculpture in different periods.

INTRODUCTION OF PAINTING IN BUDDHIST ART OF THAILAND

As we have seen earlier there are very few traces of painting in the early Buddhist art in this country during the first three pre-Thai periods of Dvaravati, Sri-Vijaya and Lopburi. But, in the real Thai Buddhist art of the period, artistic activities also included the art of painting as the main branch of Buddhist art.

The painting of Thailand is an art of great interest and sometimes of remarkable beauty. Thai painting, though it must have been originally derived from the Buddhist painting of India and Ceylon,⁵⁰ became so well adapted to local thought, needs and materials that by the time of its greatest popularity in the 18th and 19th centuries A.D. it must have been considered as original and unique art of this country. Only by subject-matter and superficial generalities can it be connected with the painting of other Buddhist countries.

These paintings, like the early religious art of any other faith, have a basic purpose to instruct, guide and inspire the devout by illustrating scenes of religious history or of moral value. As a rule, painting in Thailand was principally used for religious purposes and particularly to decorate the *bots* and *viharas* and temples.

There are several different forms of traditional painting in Thailand. The most important type is the dry fresco mural found in one or more of the buildings. Another type of painting is a long cloth banner and *Koi* paper. One or more of these are displayed in the monastery on special occasions. But the paintings on cloth or *Koi* paper parallel the style and development of the mural paintings although they did not often match them in quality.⁵¹

Another form of Thai painting is the manuscript-illustrations, which represent an important category of painting. The materials of manuscript-illustrations are the long, narrow palm leaf books used for long in Thailand. The usual illustrated manuscript is called in Thai a *Samut Thai* which means Thai book or paper. This manuscript is not only taken from palm-leaf, but from *Koi*⁵² paper in its one continuous sheet folded like an accordion. It is read across the length of the page.

This form of painting, available before the Bangkok period, usually has a large illustration in the middle of the page, sometimes covering the double unfolded section. But the manuscripts of *koi*-paper during the Bangkok period generally have one or two smaller illustrations at the ends of the page with the text between them. The subject-matter of the manuscripts illustrating painting is extremely ecclesiastic. Although the majority are devoted clearly to religious works, others are treatises on the real or legendary worlds of human beings and animals and other secular texts.

Thus the mural wall-painting, painting on cloth and manuscript painting on *koi*-paper represent the largest part and most important aspect of Thai painting. The other examples of painting forms play a subsidiary role although to class them as merely "decorative" is rather arbitrary. This is especially true of the guardian figures painted on the inner side of the doors and the window shutters of monastery buildings.

The history of origin and introduction of Thai painting in this country is also an interesting subject. Its history may be traced back to the period of pre-Thai art. But the remains of the paintings in the earliest period are very few in number still surviving for the study of its evolution. Scholars believe that there are some remains of paintings of the Dvaravati period. It is regarded as the oldest paintings in this country.

It was the Dvaravati kingdom in Central Thailand which undoubtedly had connections with India during the Gupta period. It is reasonable to expect that an Indian tradition of painting, such as may be seen at the Ajanta Caves in India or the Sigiriya Hill in Ceylon would also be implanted in Thailand. We have only a few bits of rather crudely incised stones to show that the paintings belong to the Dvaravati period, but they are connected to the art of painting in India and Ceylon.

The Dvaravati crudely-incised stones represented the figure of man who is seated in the posture with knees raised and the arm stretched, touching the ground. Besides his body, there are the figures of water-pot, wheel, conch shell and a star. According to archaeologists these paintings mean the four sacred objects, which were probably similar to those done by the *Mons* in Dvaravati in the Western *Mon* of Burma—at Pagan around the 12th century A.D.⁵³

In the Sri-Vijaya period in Southern Thailand, we have the remains of painting belonging to this period. It is the oldest painting of which some traces are found on two walls of a cave halfway up a low mountain in hamlet or *tambon* named Na Tham, which is a Moslem village near Yala province of South Thailand. The paintings were effaced by fanatics soon after their discovery a few years ago, but enough remains to discern rows of Buddha Images with monks or disciples, and three standing female figures with leaf-shaped halos. The pigments are a muddy red, black, blue and yellow. The style of this oldest painting seems to be the mixture of Sinhalese and Sri-Vijaya styles of painting. Its date could be between the 10th and 13th centuries A.D.

There is no trace of painting from the Khmer's Lopburi period. But the evolution of the national style of painting started from the Sukhothai and Ayudhya periods up to the present time.

THE CHARACTERISTICS AND TECHNIQUE OF THAI PAINTINGS

The style and technique of Thai paintings have the basic elements of all Asian painting—with no shadows and timeless. There is no Western perspective with its fixed view and vanishing point. Here, the spectator of the painting is allowed to rove through the painting. They may stand directly in front of an audience hall or he may look down from a height into its courtyard, and they may do both at the same time if it seems necessary for the story. Distance is an illusion achieved by the relative placement or overlapping of figures and objects.

The composition of painting is a combination of mass and line. The figures are drawn with an even, flowing contour and then filled in with flat colour. The details and ornaments are added in a manner which is similar to the Indian and early Islamic technique. The figures of buildings, furniture, chariots etc. are done in the same way, but the background is a very generalized landscape. Here and there, a group of rocks or a clump of flowers show the Chinese influence in the style.

The artist probably copied and adapted those bits from porcelain or decorative screens popular at the time. The artist does not consider landscape as important by itself. It is only incidental setting for the action, and is often done in a very summary fashion. In some cases, the contrast between an uninspired or crude background and the sensitive, intricate figures leads one to believe that the former was done by pupils or lesser artists.

In the narrative murals or frescoes there is a type of continuous action although the scenes do not merge into one another. The important episodes are separated in the early examples by an arbitrary zig-zag line, and in the later period by more natural means such as a row of trees, a wall or a screen.

The technique of Thai painting has some unusual painting materials. For mural painting, the wall of the structure—*bot*, *vihara* and other religious buildings—is prepared by washing it several times with water in which *ki-lek* leaves have been pounded.⁵⁴ This is supposed to remove any trace of salt. Then a coating of plaster, white chalk mixed with a binder of *tamarind* seeds which have been baked, ground and boiled, is applied and carefully smoothed. Cloth and paper are sized with a thin application of the same mixture.

The paints are of mineral and earth pigments like malachite and cinnabar. From the beginning of the 18th century at least, they have been imported from China in powder form. The duller and more limited colours of the earliest painting are probably local pigments as is the red ochre always used for the preli-

minary outline. The binder used with the paints is a tree gum, named *ma-kwit* in Thai language.⁵⁵ Another gum is from *ma-dua* tree (*Ficus hispida urticaceae*) used as a glue for the gold leaf. The paint is applied to the dry plaster. Thus, it is not a true fresco technique.

The implements for painting for the Thai artist consisted of brushes made of tree roots and bark, often with elaborate silver handles. The brush of *lamjiek* root⁵⁶ (*pandanus tectoriaes*) is cut flat across the end and then split several times. This produces a stippling effect which is used for trees and shrubby masses. Another brush is made of *gradangnga*⁵⁷ (*canajium odoratum*) flower which peels off in long flakes. The ends of this are pounded and frayed, and both brushes are well soaked in water to make them pliable before using.

The details of painting are added with brushes which are made of cow's hair, and exceptionally fine work may be done with a special brush made of hair taken from the inner part of a cow's ear.

Much of the distinctive appearance of Thai painting is due to the wooden brushes. They give an even, wire-like line, often of amazing sinuosity, and quite unlike the modelling line of the flexible Chinese brush.

The colours used in Thai painting, according to old Thai tradition of painting, are the colours called *Nam Ya* or painted water. These colours are taken from earth and earth-powder as well as colours from different plants. *Nam Ya* or completed colours are mixed with the gum or paste. The utensil used to put the mixture of gum and colour is the coconut shell or pottery-bowl.

There are several colours used in Thai painting: yellow taken from the gum of *rong* plant; red colour taken from the red ochre earth from the cliff or the road; white taken from white earth-powder; green from green-stone; blue-colour taken from the boiled leaves of *cram* tree and the black colour taken from the lampblack.

The subject-matter of the Thai paintings consisted of several illustrations from many stories and literatures. Chief of the subject-matter to be painted, no doubt, were the religious subjects and stories, scenes from Lord Buddha's life and the narrative story of Buddhist divinity called the Jataka stories (*Chadok* in Thai). The Jataka is made up of episodes of the Buddha's previous births. The illustration of painting of the Jataka stories, no doubt, has the aim to closely resembling the subject-matter of Buddhist painting of Ajanta caves in India. There are 547 Jataka stories, which are a mine of subject-matter for the Buddhist painters in Thailand.

These stories recount the previous lives of Lord Buddha as man or animal and illustrate his path to Enlightenment. Especially, the last ten Jatakas or *chadok* stories are used for teaching and as the main subject-matter for Thai painting from remote times up to present day. These ten Jatakas, known as the *Tosachat* (The Ten Births of Buddha), illustrate the virtues by which the future Buddha perfected himself and thus finally achieved Enlightenment. *Tosachat* story from Jataka is offered primarily as a guide to the subject-matter of Thai paintings. Many of the great murals can be enjoyed from the artistic point of view for their colour and composition but some knowledge of the stories would add to a greater dimension of understanding and pleasure.⁵⁸

The subject-matter of Thai painting does not deal only with the Jataka story but also other religious subjects. It also illustrated the scenes or episodes from famous Hindu epics and literature particularly the Ramayana epic of Rishi Valmiki, Thai painting as well as the *Khon* or classical Thai dramatic art having taken its subject-matter from the story of Ramayana epic. The theme of painting is taken from the Ramayana epic, called *Ramakien* in Thailand. The fantasy and force of expression of the ancient Thai artist had no limit. Indeed the painted army of the spirited monkeys of Rama, the hero of the story, and the opposing army of the *rakshas* or demons of Ravana (or *Tosakanth* in Thai) fighting each other are exceptionally alive.⁵⁹

Other subjects of Thai painting are landscape, trees, citadels, palaces and other structures, as also the scenes of celestial and other mythological beings—*yakshas*, *yakshini*, *deva*, goddess, *kinnara* and others. These illustrations are similar to the paintings at Ajanta Cave in India and the latter seem to be the prototype of Thai painting.

The paintings also deal with groups of architectural structures, human and animal figures wandering amidst forests, fields and groves which seem to convey the very Thai life in its natural order. To harmonize

the scale between vegetation and living beings, the human figures were painted on a small scale, about 25-30 centimetres in height. Of course the subject of these paintings was related to Buddhism.

One important factor of Thai painting is that, like the theatrical acts, painted human figures suggest the meaning of their action. In Thai painting there are three kinds of style in representing human figures according to their rank.

The first style includes the illustrations of royal and celestial beings all of which are painted in classic style, wherein the artists have focused all their talent. Indeed these figures could not be more refined in lines, colours and expression. The dresses, crowns and jewellery of these figures are the same as those worn by the royalty of the past.

The second type includes the dignitaries and other royal attendants. These figures bear a distinctiveness proper to their ranks. Thirdly, the common people are painted realistically and also their facial expressions are realistic. The artistic rendering of the figures of the common people did not show any improvement from the specimens painted on the books so far. Thai artists pictured their compositions according to the real surroundings. So besides being worthy of a high artistic value, these paintings are also a precious source to learn the history of Thailand. Like architecture and sculpture, the traditional Thai painting belongs to the past and this makes more valuable the few specimens that still remain in north of Thailand, of Ayudhya, Sukhothai and Bangkok periods, which are unfortunately fading away day by day on account of the tropical dampness.

THE DIFFERENT PERIODS OF THE BUDDHIST ART IN THAILAND

(From Latter Part of 11th Century A.D. to the Present Day)

THE ART OF CHIENGSÆN PERIOD

(Circa 11th-15th Century A.D.)

The real Thai Buddhist art originated for the first time in the areas now comprising the present Thailand known as the *Chiengsaen* school of art which flourished from the latter part of the 11th century A.D., in the present Northern Thailand.

It is said that parallel with the *Mon-Khmer* kingdom in what are now Central and South Thailand, the Thai people, who had increasingly been moving southwards from their ancient home in South China, established their own kingdom in an area which forms part of the Northern region of this country. It was known as *Chiengsaen* and also as the *Lan-na-thai* kingdom. The monuments and antiquities belonging to this period are called as *Chiengsaen* school of art.

The name *Chiengsaen* is the name of an ancient town of Thailand. It is situated on the right bank of the Mekong river in the vicinity of modern Chiengrai Province of North Thailand.⁶⁰ Nowadays, *Chiengsaen* is one of the sub-districts of Chiengrai Province. However, the Buddhist art which originated in this ancient town had later spread over the whole area in the ancient kingdom of *Lan-na-thai* or *Yonok*.

This new school was not only confined to the ancient town of *Chiengsaen*, but included many other Northern Thai towns such as *Chiengmai*, *Chiengrai*, *Lamphun*, *Lamphang*. This art especially took its deep root in Northern part of this country in the *Lan-na-thai* kingdom at the city of *Chiengmai* which was the late capital of that kingdom. In the course of time, the *Chiengsaen* school spread far and wide, and spread downwards along the valley of Mekong river up to the area which is now modern Laos kingdom,⁶¹ and to the north-eastern part of Thailand, which is supported by the Buddha Images of *Chiengsaen* period which bear the style of Laotian art.

Since the first centuries of the Christian Era, and may be earlier, the Thai people migrated in successive waves into the Valley of Menam river, intermingling with and absorbing the culture of the *Mon-Khmer* races at that time sharing the dominion of modern Thailand. Later on the Thais consolidated themselves into several Thai principalities and all these states had their own chieftains.

Later on, a new Thai chief re-consolidated the Thai dominion and established the independent Thai kingdom of Lan-na-thai or Yonok. This was King Prohm of the Singhanavat dynasty, the youngest son of King Punjaraj who became the first powerful Thai monarch. He destroyed the dominion and suzerainty of the Khmers in North Thailand. He extended his kingdom's border as far as the area now located in present Laos kingdom—to Luang Prabang and other places. He built his new capital at Chaiprakarn (now a district in the province of Chiangrai, north Thailand). He was followed by King Mengrai (1258-1317 A.D.) under whose reign the famous Chiengsaen school of art flourished.

The Chiengsaen school of art represents the real first Thai art having influence of Burmese art as well as Indian art of the Pala school. On the one hand, the Burmese culture and artistic influences had mixed with the elements of Thai artistic activities and workmanship and on the other, the influence of Indian Buddhist art of Pala period also played an important part in the Chiengsaen school of art.

It was in India of the 11th century A.D. during the sovereignty of the Pala kings, who were ruling over Bihar and parts of Bengal since the time of Gopala I (about A.D. 750) that they spread their political and cultural influence outside India in Far East Asia and South-East Asia. In the field of religious expansion, the *Tantric* or *Vajrayana Mahayana* sect of Buddhism spread to the Far East—to Japan, China, Korea as well as in South-East Asia such as Java, Sumatra, Malay peninsula, Burma and especially North Thailand.

How did the influence of Pala school of art from India spread to Chiengsaen of North Thailand? Some scholars suggest that this Thai school of art (Chiengsaen) received the influence of Pala art through Java, which is based on the inscriptional evidence of the Nalanda Copper Plate of Pala King Devapala. There was close relationship between the Pala king of Bengal, Devapala, and the Sailendra King, Balaputra Deva of Java or modern Indonesia, which resulted in the exchange of cultural and artistic contacts between Java and India.⁶² It was from this time that the Pala art and culture came to spread in this island and other surrounding areas and it further spread northward upto the Malay peninsula and South of Thailand and finally upto North Thailand of Lan-na-thai kingdom.

This hypothesis may seem probable due to sea-route from Java and Sumatra to Malay peninsula and South Thailand across the strait of Sundar and Malacca by ship, but the archaeological evidences do not support it. If the Pala art reached South as well as North of modern Thailand from Java the monuments and antiquities of some areas in South of Thailand should bear strong influence of the Pala school of art but we find that only some sculptures at Nakon Sri-Tammarat province of South Thailand bear the influences of both Pala and Khmer schools of art. Some of them bear pure Khmer influence but in others there is no trace of the Pala art.

It appears that the Pala influence reached Chiengsaen from Upper Burma. King Aniruddha of Pagan spread his political domination over North Thailand and at that time in Burma, the Pala school of *Tantric Mahayana* art had already spread. The route followed was the seaport of Tamralipti or modern Tamluk (far from modern Calcutta) as its starting point to South-East Asia. Archaeological evidences also support the influence of Pala art on Burmese art, such as the Buddha Image, which became quite popular in Pagan of Upper Burma, the capital of King Aniruddha. These Buddha Images, no doubt, contain the influence of Pala-Buddha image in many aspects, and these Burmese sculptures closely resemble in character with the early Buddha Image of Chiengsaen school of North Thailand.

It seems that both artistic productions owed their origin to one and the same style. Pala art and culture spread in Upper Burma in the 11th century A.D. through the activities of the Buddhist missionaries under the patronage of the Pala kings from the Nalanda University. King Aniruddha invaded North of Thailand and took with him religious and artistic elements to that land. Thus, it is that the *Mahayana* faith and Burmese art, which in its essence bears the strong influence of Pala school of art spread to these areas. Geographically also it can be said that the Pala art in its new form of Burmese artistic productions could easily reach north of Thailand through ancient land-route which was followed by the Indian settlers for going over to the various countries of South-East Asia.

The architecture of Chiengsaen period has its peculiar features. It is said that the Chiengsaen style of architecture belongs mainly to the time after King Maengrai founded the town of Chiangmai in 1297 A.D.

There is one greatly disputed monument of Chiengsaen style. It is *Wat Chet Yot* at Chiangmai (Seven-spired Temple). This temple was built in imitation of the *Maha Vihara* or Mahabodhi Temple at Pagan, Upper Burma, which was built in the early years of the 13th century A.D. by the Burmese King Htilominlo, a successor of King Aniruddha. This temple itself is an imitation of the famous Buddhist monument, *Mahabodhi Vihara* at Bodh-Gaya in the state of Bihar in India. Thus we can see the close relationship between India (during the time of the Palas) and Burma as well as Thailand of Chiengsaen period in architecture also.

Generally speaking, the Chiengsaen style of architecture in the form of *chedi* or *stupa* has its self-characteristics in construction. Its architectural feature consisted of a large and high dome or body of structure. There are square-shaped corners above the body of temple decorated by bell-shaped dome of *stupa*, in front of the structure having the arch or bower at the basement. The body of structure is like the body of *Bot* or *Vihara* in Chiengsaen style. There are the two or three storeyed roofs of structure superimposing each other. The successive superimposed storey-roofs, separated in two parts the body of *Bot* or *Vihara*. There is no window.

The uppermost roof is decorated by the *Cho-Fa*. These *Cho-Fa* or decorative designs of superstructure, are made of stucco in the form of the Naga head. The lower part of *Cho-Fa* is also attached on the topmost of the roof. This lower part is called *Bai Raka* in Thai. The pediment of monument is in the form of undecorated design. On the roof of structure again, there are timber tiles and no gallery or covered roof in front of the structure. The staircase of the temple or *bot* has the design of coiling body and raised hood of the Naga head. Inside the body of structure, there is no ceiling. When we enter them we can see clearly the inner wooden structure. The row of pillars on both sides of the structure can also be seen. This was necessary in order to support the beam (see Figure 32).

The *Mondop* of Chiengsaen style of architecture is called in Northern Thai language as *Ku*. The architectural features of *Ku* consist of successive superimposed storey-roofs. The *Ku* or *Mondop* was used to house a Buddha Image. The trace of Burmese art of architecture is seen in Chiengsaen's architectural building at *Wat Pra Yuen* (monastery of Standing Buddha) in Chiangmai province. This *chedi* or *stupa* is the imitation structure of Ananda *chedi* in Pagan, Lower Burma. It is the stupa of four niches in four directions, with the standing Buddha Images inside the niches.

Sculptures of this period contain the Buddhist element and conception. Chief among the sculptures is the production of Buddha Image which was carved by the artists on the basis of *Hinayana* and *Mahayana* elements. The sculpture of Buddha Image during this period can be divided into two classes according to its characteristics: 1. *The Early Buddha Image*, and 2. *The Late Chiengsaen or Chiangmai style*. The Early period shows the influence of Pala school of sculpture from India and the Late period shows the strong influence of Sukhothai art of sculpture, which flourished in North and Central Thailand in contemporaneity with the Chiengsaen style.

The Buddha Image of Early Chiengsaen style has the sculptural features derived from the image of the Pala school. The sculptural features of the Buddha Image in Early Chiengsaen style are as follows: The Buddha's body is fat and round-shaped, along with a round-shaped head and a round and short face. The *ketumala* or protuberance on the head is in the form of lotus-bud (*ushnisha*). The eyes are rather bulging and half-closed, looking downwards, with rather prominent lips, a small sharply-defined mouth and a highly sensitive nose or hooked-nose, the knotted-chin, arched and prominent eyebrows springing from the bridge in two long upward curves. There is no parting line round the topknot on the head and the prominent chest.

The pedestal of the Buddha Image is in the form of a conventionalized lotus-pedestal. The petals of the lotus are large and flat, accompanied by small lotus-petals among the main large petal. The robe is lightly defined, leaving the right nipple bare, the short upper fold of robe coming down over the left shoulder ending above the left nipple in a sharp-pointed fork. The hair is composed of pronounced spiral curls or shell-shaped and the *ketumala* rises knob-like from the centre of the head in lotus-bud covered with similar curls. The legs of the Buddha are crossed, with both soles of the feet upturned.

The general posture of the Buddha image in Early Chiengsaen style and later schools of Thai art is the

Bhumisparsa Mudra—the Buddha in the act of touching the Earth with his right hand soliciting the Earth Goddess to witness the truth of his Enlightenment.⁶³ The Thais refer to such posture as *Sa dung Mura* or also as *Mara Vijaya Mudra* depicting the right hand touching over the foreleg, the finger pointing downward to the earth, the left hand lying on the lap of crossed-legs (see Figure 33).

Some of the Early Chiengsaen Buddha images have an elaborate ornamentation serving as a background to the image and in many instances figures of conventionalized lions or other animals intermingled with the ornamental decoration appear on the pedestal of Buddha image. This is typical which reminds us of its Indian origin (Pala art).

The Later Chiengsaen Buddha images show the influence of the Sukhothai art and not the Pala influence like the Early group. The Late Chiengsaen group of sculpture is contemporary with the Sukhothai art during the latter part of the 13th century A.D. up to the middle of the 15th century. This was the peak period of Later Chiengsaen style of sculpture, which was largely influenced by the Sukhothai source which is the classical Thai art.

The Buddha Image of Late Northern group is characterised by smaller spiral curls of the hair, with the parting line round the topknot. Other features on the body are the same as in the early group. But the robe of the Buddha leaving the right nipple bare comes down over the left shoulder and hangs down much lower than in the early group. Apart from this, the Later Chiengsaen type is to be recognized by the posture of the legs, which are, in this case, not crossed like that of the Early group. The right foreleg rests on the left one, which in Thai is called *Samadhi Rab*—a clear influence of the Sukhothai art.

One of the prominent features of the Later group, which very much differs from the early Chiengsaen type, is the figure of halo or *ushnisha* on the head. This character, no doubt, belongs to the style of Sukhothai art which the latter also received from Ceylon. The *ushnisha* or radiant light on the top of the protuberance of the Buddha's head is in the form of flickering flame, instead of like the lotus-bud as in the early Chiengsaen group. It is the most prominent feature of the Buddha image which belongs to the Later Chiengsaen style (see Figure 34).

The Buddha Images in the Chiengsaen period consist of seated images and we have very few images of the standing Buddha. The materials used are metal and stucco. Stone is rarely used but bronze images are available in this period. There are nine different postures or *mudras* of the Buddha Image in this period. In the later Chiengsaen style, we have also production of crowned Buddha Images. They probably represent the future Buddha or the Master in disguise as an emperor converting Praya Maha Chompu, a heretic king. Also in this period, many Buddha images were carved from crystal and semi-precious stones.

The Late Chiengsaen style of sculpture spread to the towns of Luang Prabang, Vientiane and Champasak (Bassak) in Laos, but the workmanship of sculpture in these places cannot equal that in Northern Thailand.

There are also Buddhist votive tablets, most of which were cast in metal, which show the posture of *Mara Vijaya Mudra*. Other sculptural objects belonging to this period are the images of Brahmanical deities as well as portraits of laymen. It is pointed out that at the end of the Late Chiengsaen period (latter part of the 15th century A.D.) there was a new school of art which specialized in carving the Buddha Images or Buddhist scenes in sandstone at Payao, in the sub-district of the province of modern Chiengrai in North Thailand.

A minor art was also introduced in this period. It is the art of ceramic ware. This art represented the imitation from the Sangkalok ceramic ware of Sukhothai period. We have some ceramic production in some towns of North Thailand during the later Chiengsaen period at Wieng Kalong kiln in the district of Wieng Pa Pao, Chiengrai and at San Kampaeng in Chiengmai Province.

According to Thai chronicles, during the wars between the kingdoms of Chiengmai and Ayudhya in the late 15th century the inhabitants of the town of Sawankalok, who were potters, migrated to Northern Thailand, and there they continued their profession. The Wieng Kalong kiln also produced Buddha Image in the Late Chiengsaen style with Sukhothai influence.

Another minor art of coinage was also popular in this period. The coinage in Lan-na-thai kingdom and Langchang marked the beginning of the first Siamese coinage, used as currency in market. These coins

are slender and long, some fish-like and some shaped like a ship. This money-coinage is called *Nguen Hang*, *Nguen Tu*, etc. This currency was not only used in Lan-na-thai kingdom but was also popular in Luang Prabang, Vientiane and the Siamese town of North-Eastern part of Thailand.⁶⁴

Painting of Chiengsaen period is also quite interesting. The paintings of Northern Thailand in this period usually bear strong Burmese influence. The drawing of the Northern murals is somewhat less sensitive. The colour is much colder in tone and the general effect is dry and crisp, the murals are much less luxurious than those of the later school of painting.

At *Wat Pra Sing* in Chiangmai province there is wall mural painting illustrating the episode from *Sang thong*, a classic of Thai literature. These murals show the figures of royal personages, clothed in traditional Thai costume of royalty which survive even today in the costumes of the Lakon or Thai classical dance. Figures of common people are dressed in contemporary, 19th century Burmese style. There is a great deal of factual reporting and earthy humour tucked into the most reverent scenes. Children play; women cook food; and a man flirts with a group of girls. Other paintings, rich in scenes of local life, were also found in Payao in Chiengrai province of north Thailand.⁶⁵

The earliest painting on cloth was discovered in 1960 A.D. at Amphur or sub-district Hod, near Chiangmai. This painting is a long banner of cloth, about 7' by 4½', folded into a clay jar and placed in the crypt of *Chedi Wat Dok-ngoen* (Silver Flower). This painting cloth illustrates the Buddha descending from Heaven (named Tavatimsa) in a shower of flowers, jewelry and silver nuggets, and accompanied on either side by heavenly musicians, a group of disciples, royal personages and others. This style of painting on cloth contains elements from all the influences that must have penetrated in Northern Thailand, Chiengsaen, Sukhothai and Sinhalese schools. The date of the painting may be assigned to circa 15th century A.D.

THE CLASSICAL ART OF SUKHOTHAI PERIOD (13th-14th Century A.D.)

It is said that every important civilisation of the world has a Golden Age or a Classical Age when material, intellectual and spiritual progress simultaneously reaches a high level. Thus, the Sukhothai period was the Golden Age of Thailand and the determining factors were national independence and religion. The cultural and artistic activities with regard to Buddhism reached their zenith during this period. Buddhist art in Sukhothai period is regarded as the most beautiful. And, original Thai art expression was especially in the field of sculpture. The Sukhothai period, in this respect, represents the Golden Age in the history of Thailand as the Gupta period was in the history of India.

Sukhothai is the name of the first historical powerful Thai kingdom whose capital was of the same name—Sukhothai or Sukhodaya (literally meaning "Happiness of the Thais").⁶⁶ Nowadays, Sukhothai is an important Province of upper Central part of modern Thailand. The religion as well as the religious art of this kingdom reached its zenith in the time of the Sukhothai kingdom which came to be known in the history of Siamese art as "Sukhothai" art.

The period of the Sukhothai kingdom (1238-1439 A.D.) represents the great evolution of religion in this country. It witnessed the introduction of the new sect of *Hinayana* Buddhism. It was the pure *Theravada Hinayana* sect from Ceylon, also called as Sinhalese sect of *Hinayana* Buddhism. In Thai it is called *Lankavong Nikaya* (*Nikaya* meaning sect).

The *Lankavong* or Sinhalese *Hinayana* sect of Buddhism from Ceylon was first introduced in Sukhothai kingdom which still survives as the state religion of this country. The strong influence of Sinhalese art was imbibed by the Thai artists of Sukhothai period in their artistic production and workmanship. The archaeological objects, however, point to the existence of some Brahmanic deities also during this period.

ARCHITECTURE

The *Lankavong Theravada Hinayana* sect of Buddhism constitutes the main source of Buddhist monu-

ments in Sukhothai period. There is a long series of constructions of Buddhist religious buildings with their perfect style, which became the prototype of later monuments in Thai art. Several forms of Buddhist monuments were erected during this period. They were *wat* or monastery, *viharas*, temple, *stupa* or *Chedi Phra Prang*, *bot*, etc. All of them bear the influence of Sinhalese architecture, as well as the architectural features of early Thai Buddhist art such as the Khmer art of Lopburi and the Sri-Vijaya art of Southern Thailand.

Chief among the Sukhothai architectural achievements is the *stupa* or *chedi*. According to Thai scholars and archaeologists, the *chedi* architecture of this period may be divided into three main types as follows:

1. *The Original Sukhothai Chedi*. It has three superimposed rectangular pedestals supporting a small and redented central part on the top of which is a finial in the form of a lotus-bud (called Phum-Khao-Bin in Thai language) (see Figure 35). Such a *chedi* exists at *Wat Mahatat* in the centre of the old town of Sukhothai, and at *Wat Chedi Chet Thaew* (the seven-rows of *stupa*) in the town of Sisatchanalai.

There is controversy among scholars regarding the origin and introduction of this style of Sukhothai *stupa*. Some scholars believe that it is the pure Thai workmanship, while others think that its style bears the influence of other nations. But recent researches as well as the identification suggested by Prince Damrong Rajanubhab, a great Thai scholar, on the basis of the figure of an ancient Chinese *stupa*⁶⁷ indicate that this ancient Chinese *stupa* closely resembles in style the original Sukhothai *chedi*. In other words, the Sukhothai *stupa* is an imitation or copy of ancient Chinese *stupa*, which was probably introduced by King Ramkhamhaeng, who in course of his visits to China brought with him the style of Chinese *stupa* along with the art of ceramic ware in Chinese style to his empire. The original style of the *stupa*, first imitated from original Chinese source, was later perfected by Siamese artists.⁶⁸

2. *The Round Ceylonese Stupa*. This *stupa* bears strong influence of Sinhalese art of architecture, which originated in this period at about the same time when *Lankavong Theravada* Buddhist sect came to flourish in the Sukhothai empire. This *stupa*, no doubt, is the best example of Sinhalese art and workmanship in this land. The architectural features of the round Sinhalese *stupa* are square or rectangular basement, the alm-bowl-shaped dome or *anda*, the square box or *Banlang* (in Thai) corresponding to the *Harmika* of the typical Indian *stupa*. Above the square box is the successive superimposed spire. This style closely follows the style of the *Thuparama stupa* at the ancient city of Anuradhapura in Ceylon, which in turn also derived its style from Indian *Hinayana stupa* of the time of Emperor Asoka.

The further developed *stupa* of this period, which also belongs to this category, is the *stupa* at *Chedi Wat Chang Lom*. It is round in plan with the decorative design at the basement in the form of basement surrounded by rows of half-body and head of elephant caryatids. It is, no doubt, a true imitation of the *stupa* in Ceylon, which was built by King Duttagamini the Great. Other architectural characteristics of *Chedi Wat Chang Lom* are the rectangular basement, lotus pedestal, bell-shaped dome, the platform or *banlang* above the dome; the *Plong chanai* or circles diminishing in diameter, superimposed one upon the other, and the spire of *stupa* or the *Pli* (plantain-bud) (see Figure 36). This *stupa* was built by King Ramkhamhaeng in order to show the preserve of Ceylonese art in his empire.

3. *The Sri-Vijaya Stupa*. It is the last style of *stupa* in the Sukhothai period. Its feature bears strong influence of Mahayana Sri-Vijaya architecture from the South of country mixed with the influence of round *stupa* of Ceylonese style. It is characterized by a tall rectangular basement which is sometimes decorated by the niches to house the Buddha Image with the upper portion of tall rectangular basement crowned with a round *stupa* of Sinhalese style, surrounded at the four corners by the smaller *stupa* of the same type (see Figure 37).

Apart from the *chedi* or *stupa*, the *Prang* or another type of Siamese *stupa* also appears in this period. The *Phra Prang* is the further developed architectural building from the corner tower of Khmer temple. There is further development of the *Phra Prang* from the original Khmer style. The best example of *Phra Prang* is the large one at *Wat Pra Sri Ratana Mahathat Chalieng* in the city of Sisatchanalai. This *Prang* was restored in later time in the Ayudhya period. But its original date of construction is attributed to King Maha Tammaraja I or Lithai.

The architectural feature of this sanctuary is the high plan and the whole structure was not erected on the rectangular superimposed terrace-basement like the corner-tower of Khmer temple, but was erected on the single basement. The portico or front porch was attached to the side of structure, but only the front portico is more bulging in a prominent way than other porticos. The Sukhothai *Prang* has no lintel or door-jambs like the Khmer *Prang*, but there are the niches to house the walking Buddha image (see Figure 38). Thus this style of architecture represents the specialized form of the *Phra Prang* having its characteristics as those of Western architecture.⁶⁹

The *bot* and *vihara* of Sukhothai style also have their peculiar features. Usually the *vihara* of this period is larger than the *bot* or *Ubosoth*, and the walls are pierced by small rectangular cavities instead of large windows. Some of the *viharas* of this period show influence of the monuments of Polonnaruva period in Ceylon (11th-12th century A.D.).

Regarding the roof and superstructure of both *bot* and *viharas* in this period, it can be said that the roof is arched in outline for beauty. Usually there are two or three rows of pillars and next to the third pillar-row is the wall of the structure. As already stated, there are no windows but small cavities instead of the former. Also in front of either *bot* or *vihara*, the large door-entrance was added along with the wind-cavity. This form corresponds with the frontal system in the field of architecture, because when we just open the door-entrance of building or enter inside it, the light touches the main Buddha image, which is installed at the eye-level.

Other architectural features are the absence of the ceiling which lines the inclined parts of the roof. There are two kinds of tiles on roof: one is up and down-tiles and other is cutted-end tiles bathed with green gum-colour. The *Cho-Fa* and decorative extension of the apex of the gable⁷⁰ as well as *Bai Raka* are also on the roof of building.

The town-planning in Sukhothai period is also quite interesting. All the religious buildings of the empire were located in the centre of the town. The town was surrounded by three large and high ranging walls, which included the fort or citadel between them. The planning of *bot* in Later Sukhothai period was characterized by the presence of gallery surrounding the *Phra Prang* or *Chedi*. This temple-planning later on became the prototype of Ayudhya architecture. The pillars were made from laterite. The capital of the pillars was designed in the form of *Bua Klum* or lotus cluster having no abacus of pillar. But, there is the hole in order to make it strong.

Before we conclude, it is necessary to refer to one specialized *vihara*. It is the *vihara* of *Wat Sri Chum* in Sukhothai city. This building is extraordinary in its architecture, constructed of a double wall. It has a small tunnel inside, through which one can walk up to steps, around the back of the main large Buddha image, to the roof. This peculiarity of construction might have been borrowed from *vihara* in city of Polonnaruva in Ceylon, where a narrow passage is found inside the double wall of some *viharas* so that the people could walk around the main Buddha Image by way of worship. This technique was modified by the Thai artists at *Wat Sri Chum*, which can still be seen (see Figure 39).

SCULPTURE

The sculpture of the Sukhothai period represents the real glory of this school of art. It is generally held that Classical Thai sculpture reached its peak during this period. In the field of sculpture the influence of the earliest Thai art of Dvaravati period can be noticed in Sukhothai workmanship. From the *Mon* of Dvaravati, the Thai adopted *Theravada* Buddhism and their basic conception of image-making too. They seem to have borrowed their iconography and plastic manner. Thus, the Sukhothai sculpture is closely linked with Dvaravati which derived its model from the Gupta art of India. Besides, the influence of the Sinhalese art can also be seen in the sculpture of this period, side by side with Gupta influence in Dvaravati shadow art.

The conception of Sukhothai school of sculpture represents the image of the Buddha after His Enlightenment. The body of the Buddha is in complete rest, the muscles are relaxed, and the face is serene with a faint smile reflecting a state of deep inward contentment. After His Enlightenment, the Buddha

belonged more to the sphere of *Nirvana* than to the Earth, and, therefore, the Thai artists conceived the image in which this ethereal quality is perfectly realized.⁷¹

The Sukhothai Buddha Images, whether sitting, walking or reclining, have a particular undulating and soaring character which seems to render immaterial the heavy bronze of which they are made. Yet, this spirituality does not destroy the sculptural qualities of the images. The human forms, simplified and idealized, are exquisitely modelled and there is no disharmony between the abstract idea and its material realization. This had not always been the case in the past. In some images of the Gupta period, the sculptural volumes appear too heavy to convincingly portray a transcendental and sacred figure.

The representation of the Buddha image is, in fact, a complex problem and mere techniques and artistic qualities are not sufficient because it is the essence of the Buddhist doctrine that the sculptural forms must convey the true expression. Indeed, it is the Doctrine that it is not the physical form of the Teacher, which inspires the image. Thus, in conceiving the Buddha Image, Thai artists sought to portray through the use of human forms, a being who was removed from earthly affairs.

The sculptors of Sukhothai did solve this dilemma. Their creations seem to master the tumult of human passions, and the faint smile of the images tells us of happiness and peace gained by subduing the earthly and primordial instincts. One may note, technically, that the parallel, delicate, undulating lines of the mouth and the base of the nose and eyes emphasize this spirituality.⁷²

According to scholars, the masterpiece of Sukhothai sculpture is the fine Buddha Image. The Sukhothai Buddha Images can be divided into four general categories as follows:

1. *General Group*. To this group most of the Sukhothai Buddha Images belong. The Buddha has a tall flickering flame-like motif of the halo on the ushnisha of head, small hair-curls or the size of hair-curls well proportioned, an oval face with arched eyebrows, a hooked nose and a smiling expression, no parting line round the topknot of head, pointed or tapered chin and prominent nipples. The shoulders are large but the waist is small. The lobes of the ears are curved outward to break the angle form by the attachment of the neck with the shoulders. The stretched right forearm is delicately bent outwards to harmonize with the contrasting mass of the trunk with that of the legs while the lower line of the legs slightly curved serves to complete the flowing character of the whole unity. The hanging flap of the robe on the left shoulder is quite long, drawn up to the navel and terminating in a knotted design. Or the end of the robe are in two pieces in the form of a centipede fang.

The Buddha is usually seated in a folded-leg fashion (*Samadhi Rab* in Thai) and in the posture of subduing Mara (*Mara Vijaya Mudra*). The pedestal of the image is always plain. The middle of pedestal is in the form of concave shape which differs from that of Chiengsaen pedestal which is in the convex form. There are very few of lotus-petal pedestals (see Figure 40). We also notice that from the gentle curve of the mass of the legs to the flickering flame of the halo, the soaring undulating sense follows its harmonious development. There are five different postures or *Mudras* of the Buddha Image in this group.

2. *Buddha Image of Kampaengpet Group*.⁷³ The Sukhothai Buddha image which belongs to this group is characterized by long face, broad forehead and a pointed chin (see Figure 41).

3. *Buddha Image of Pra Puttha Chinarat Group*. This group is attributed to the reign period of King Lithai (circa 1347-1368 A.D.) and later. The sculptural features of the images of this group are characterised by the round face (unlike the oval shape of the first group)—like the form of fruit of bel tree—or copy of Gupta face of Buddha image, having round and plumb cheeks, a corpulent body and four equal fingers⁷⁴ (see Figure 42). The high flickering flame of the halo on the protuberance of the Buddha's head is longer and higher than that of the general group. The best specimen of this group is the image of *Pra Puttha Chinarat* in *Wat Pra Sri Ratana Mahatat* in Pisanulok province of Thailand.

4. *Buddha Image of Wat Trakuan Group*. The Buddha image of this group was first discovered at *Wat Trakuan* in the old city of Sukhothai, and hence the name of the Buddha image after that temple. The Sukhothai image of this group displays strong early Chiengsaen influence. Its sculptural features mark the halo on the *ushnisha* on the head of Buddha in the form of lotus-bud, the short end of the robe over the left nipple and a narrow forehead which shows early Chiengsaen characteristics. The seated Buddha image of this group is with crossed-legs, with the sole of feet upwards clearly visible. The Buddha also has broad

and flat face and short nose (see Figure 43). In this group we have also some images which display Sinhalese influence, and they might well be older than the images of the General Group.

One of the most venerated Buddha images in Thailand is *Prā Puttha Sihing*, which is said to have been obtained from Ceylon either in the reign of King Sri Indraditya, the founder of Sukhothai empire or his great son, King Ram Khamhaeng in the second half of the 13th century A.D. However the workmanship of this image is purely Thai, though Sinhalese characteristics can be seen here and there.

During the Sukhothai period the Buddha Images are in four postures: seated, reclining, standing and walking. But one specialized posture of Buddha Image originated in this period for the first time in the history of Thai Buddhist Art, which is one of the finest specimens. The Walking Buddha, called the *Lila* (in Thai and *Yatra* in Sanskrit), posture is the masterpiece of Sukhothai sculpture. One heel of the Buddha is raised while the other foot is planted firmly on the ground, and one hand lifted in the gesture of giving instruction to dispel fear, while the other arm swings naturally at the side of body.⁷⁵

The figures are in the graceful gesture symbolizing the turning of the Wheel of the Law. The body has a graceful undulation. The head is shaped like a lotus-bud, with the neck spreading at its base merging harmoniously into the shoulder. The delicate outline of the lobes of ears curve a little outwards serving to emphasize the harmony of the whole composition. The toes on the walking images are also of equal length, the soles are flat and the heels protrude markedly⁷⁶ (see Figure 44).

Besides the Buddha Images, statues of Hindu gods were also cast in Sukhothai. This does not imply any compromise of religious beliefs in that period. It has always been the custom in the Buddhist kingdoms of South-East Asia from remote times to the present day to attach Brahmins to their courts to perform royal and civil ceremonies. It was for this reason that statues of Hindu gods were cast in this period and also later such as the Ayudhya and Bangkok periods. For instance, there are statues of Siva, Uma, Vishnu and Harihara (Siva and Vishnu mixed together) and Brahma. Their faces resemble those of the bronze Buddha Images in the General Group. The only difference lies in the dress and ornaments.

Apart from the bronze and metal Buddha Images, the stucco images are also found. Many stucco bas-reliefs were used to decorate religious architecture. The stucco decoration in this period consisted of the representation of human, animal and mythical figures or ornaments.

As stucco, composed of lime, sand, and juice of sugarcane, hardens in a few hours, the artist must possess skill to execute the work quickly. Although the work may be corrected by the addition of more stucco, the beauty of the decoration depends on the sensitive touch of the artist. If the ornaments were done by a talented man they have a striking vitality, otherwise they may be mechanical and unexpressive.

The most beautiful stucco bas-relief is the representation of the Buddha descending from *Tavatimsa* Heaven, at *Wat Trapang Tong Lang* outside the old town of Sukhothai. It is very similar to a mural painting in the Northern Temple of Polonnaruwa, Ceylon, which was painted in the middle of the 12th century A.D. This stucco might have been influenced by the Ceylonese mural.

The Buddhist votive tablets are also available in this period. The Sukhothai Buddhist votive tablets were moulded both in terracotta and metal. The most remarkable is the Walking Buddha under a frame, which is usually called *Pra Kampaeng Khayeng* in Thai.

During the Sukhothai period, the Buddha's foot-print was carved in a very fashionable way. It was created both in stone and bronze. The most important is the bronze Buddha foot-print from *Wat Sadet*, in Kampaengpet province. Also during this period ceramic ware was fabricated in glazed stoneware which is called in Thai as *Sangalok*.

The production of pottery and ceramic ware was influenced by the Chinese artists, brought by King Ram Khamhaeng during his second visit to China. The kiln found at the old town of Sukhothai and Sawankalok, is called *Sankalok* kiln. The material to be used in this production was the clay of good quality which, when fired at a high temperature, produced very hard pottery. The glazing was excellent, fitting the surface smoothly.

For many vessels, a delicate blue-green or grayish green tint comparable to celadon was used. The designs were painted in black or in a darker colour of the tinted glaze. In some cases the body is white and the design is in black. But usually the white was used for sculpture such as the shapes of *makaras*,

lions, demons, etc. The details on these objects are painted in brown or black colours. Another glaze used in some examples is pale—broken yellow ochre. In few cases, a shallow engraving or incising replaced the painted decoration.

Thus, this style of ceramic ware production the Thai potters probably learnt from their Chinese counterparts. Their fabrications were exported far and wide—to Japan, the Philippines, Indonesia and Borneo. Not only the vessels, domestic utensils, dolls and receptacles were made, but also Buddhist decorations such as heads of the Naga and door-guardians which were used to adorn the religious architecture made during this period.

The final phase of the Golden Age of Thai Buddhist art is painting. But unfortunately, except some ornamental designs, the painting of the Sukhothai period has been completely obliterated. However, the style of painting in this period was the two-dimensional art, in contrast to the three-dimensional painting of the Western painting. Much of its beauty depended on the expressiveness of the line.

Mural paintings are at the ceiling of a narrow stairway at *Wat Sri Chum*, Sukhothai. There are several stone slabs incised with Jataka scenes and identifying inscriptions in the Sukhothai script. These mural paintings show influence of the Indian style in the form of Indianized figures, the linear style, and the detailed representation of jewellery and ornament, which lead one to believe that they were derived from illuminated manuscripts brought by the Sinhalese monks, who had settled down at Sukhothai.

But, the other example of painting is little different from that of Indian origin. It is the fragments of murals at *Wat Chedi Chet Thaew*, in the town of Sawankalok. The murals represent the Buddha seated among his disciples and adoring devotees. Its date begins from the 14th century A.D. The characteristics of this mural, especially in the figures of the disciples, still retain the peculiarities of the Indian art of painting.

From these it is clear that the artists of Sukhothai interpreted the particular qualities, physical and temperamental, of the Thai race in both painting and sculpture. One may remark that in as much as the colour scheme of Sukhothai painting is a monochromatic red, white and black, it has some of the characteristics of sculptural relief.

In the middle of the 14 century A.D. the political power of Sukhothai was on the decline. The new Thai chief subdued the Sukhothai kings and established the new kingdom of Ayudhya as the capital city of the country. Sukhothai now became one of the vassal cities of the new powerful kingdom of Thailand. But, the Sukhothai school of art did not come to an end with the loss of independence. It continued to flourish well up to the 16th century A.D. Apart from that, whenever one side or the other seized one of the cities of old Sukhothai kingdom the conqueror brought Sukhothai artists to his own capital so that they could work and impart their skill to new apprentices. Thus, the artistic influence of Sukhothai was more pronounced and widespread after the loss of its political independence than even before.

THE ART OF U-TONG PERIOD (Circa 12th-15th Century A.D.)

The Chiengsaen school of Buddhist art flourished in the extreme North of Thailand from the 11th century A.D. and onwards, and the Sukhothai style flourished in the North and uppermost Central part of the country. But, in the Central part of Thailand, there was another developed Buddhist art, the U-Tong school. As noted earlier, Central Thailand was originally the site of the Dvaravati kingdom, which was later occupied by the Khmers.

The U-Tong art that flourished in this Central part is, therefore, a composite art. Khmer art existed in Lopburi up to the 13th century A.D. U-Tong was a centre of Khmer culture in this country, which later lost direct contact with the Khmer empire. U-Tong did not receive any other cultural influence from outside peoples. So, the art followed the Khmer style.

But, this does not mean that the U-Tong style is a mere imitation of the Khmer one. The new spirit of the *Hinayana* Buddhism, united with the peculiar sensitiveness of the Thai people gave birth to a new type of Thai sculpture having proper characteristics in this art. However, the art of *Hinayana* element and

conception of this school bear the influence of the art of Dvaravati and Sukhothai periods.

Thus the U-Tong school represents composite art of different artistic influences: the *Hinayana* element from Dvaravati art, the *Mahayana* element from Lopburi art (Khmer conception and workmanship) and *Hinayana Theravada* element bearing Ceylonese influence from Sukhothai art respectively. U-Tong represents the period from 13th century upto 15th century A.D. Scholars designated this school of art as the art of Early Ayudhya period.

The name U-Tong is still obscure, but recent researches suggest its area corresponding to the capital of the Thai principality before the rise to power of Ayudhya, the second capital of Thailand. U-Tong was the name of a Thai Prince, who belonged to the royal line of Chiengsaen dynasty, or the old Eastern Chiengrai family of King Prohm of Chaiprakarn in ancient Lan-na-thai empire in the extreme North of Thailand. This Thai prince later on became the founder of the Ayudhya kingdom under the name, King Rama Tibodi I. On the other hand, the name U-Tong is also attributed to the ancient city located in lower part of the Menam Valley in Central Thailand.

Its another name is *Supannaphum*. The name U-Tong literally means "a Golden Cradle", because the Thai prince, according to Siamese traditions and legends was given a cradle of gold by his father. The name *Supannaphum* or *Suvarnabhumi*, in Pali, means Land of Gold or source of gold also. Nowadays the old city of U-Tong or Supannaphum is in ruins which lie to the west of the modern province of Supanburi.⁷⁷

U-Tong is now one of sub-districts in that province. The border of city U-Tong spread northward up to Sarnburi and eastward up to the mouth of Chao Pya or Menam river. In the South it extended up to the province of Ratburi and in the West up to Pegu in Lower Burma. This city represents the meeting ground of several cultures and civilizations, such as ancient *Mon* culture, Dvaravati kingdom, of Khmer culture from Lopburi region, and lastly the Thai *Hinayana* Buddhist culture from the old capital of Sukhothai kingdom.

The sculpture in this period played an important part in the history of Buddhist art in Thailand. Of the sculptures belonging to this period the production of Buddha image was outstanding which combined *Mon*, Khmer and Thai ingredients in varying proportions.

The U-Tong art, according to great Thai scholar Prof. Silpa Bhirasri, is the art of serious representation, roughly sensitive design and elements. The conception of this art is the fine sculpture. The U-Tong sculpture, especially of the Buddha Image seems to suggest the pensive, intense meditation of Lord Buddha in order to find out the reason of the causes and effects in human life. Although tense and thoughtful, these images appear illumined by a mystic light. Their immobile rigidity is far more touching and far more suggestive than any realistic gesture and expression. Indeed this immobility of form enlivens the spirit.

The examples of religious architecture which belong to this period represent the mixed style of architecture from other cultures, such as the style of Sukhothai and Sri-Vijaya architecture as well as Khmer style of architecture from Lopburi art. One example of architecture in this period is the *Pra Mahathat* of Chainat, in the Chainat Province. It is the *stupa* of *Wat Pra Barom That* which is characterized by the mixture of influences of Sukhothai and Sri-Vijaya styles. Its architectural characteristics are: the two superimposed rectangular basements shortened at four corners (called *Yor Mum* in Thai) or the bent rectangular plan. The body of structure is in the style of Sri-Vijaya architecture, which is similar to that of the 4th group of Sukhothai *stupa*.

Both of them derived their inspiration from the same source. There are four porticos or niches attached to the body of structure in four directions. The porticos are decorated with pediment and door-jambs. On the pediment is represented the design of Seated Buddha image in high relief. The body of structure was crowned by a round *stupa* of Sukhothai style. Surrounding the main round *stupa* are the small *stupas* in replica or in imitation of the central one (see Figure 45). Another religious building of this period is the *Pra Prang* of *Wat Pra Sri Ratana Maha That* in Lopburi Province. It is the *Prang* architecture which is quite different from the Khmer prototype of *Prang* at Lopburi as it is much more redented at the corners, and the decoration on the base of the wall is quite high.

The outstanding feature and essence of U-Tong school of art is its fine sculpture, especially the Buddha Image cast in bronze and metal. The style of the Buddha Image shows the strong inter-combination with other artistic influences such as the influence of Dvaravati, Lopburi, Khmer art and Sukhothai art respectively. The sculpture of this period has one of the important elements. It is the human anatomy, though stylized and simplified but far less amended by supernatural consideration than in Sukhothai sculpture. The forms of human anatomy in this art are strong and decisive, though frequently softened by a richly variegated patina which it is worthwhile to examine with a powerful glass.⁷⁸

The Buddha Images of this period are rigid, austere and pensive. From the images of this period it is clear that the artists wanted to convey the imagination of Lord Buddha sitting immobile under the Bo-tree in his last meditative effort prior to his Enlightenment. This element very much differs from the sculpture of the Sukhothai art, where the artists wanted to show their skill in the representation of Gautama Buddha or the Enlightened One who although living in a physical body belonged to the abstract world of the *Nirvana*.⁷⁹

The general sculptural characteristics of the Buddha Image of this period are as follows:

The Buddha image of U-Tong school has the erect trunk and the perpendicularity of stretched right arm in sharp contrast with the horizontal mass of the superposed legs. The shape of the head is cubical and the curls of the hair are so small as to appear as mere dots. A filet running from the attachment of one ear to the other separates the hair from the forehead. The eyebrows are well marked, the nose is rather flat, and the mouth is ample—in the old specimens it does not bear the peculiar smile of the Sukhothai images. The prominent chin is divided by a medial depression which in most specimens is emphasized from the chin up to the base of the nose. But, there is one constant characteristic of the U-Tong Buddha image, which is a small band dividing the hair from the forehead or a parting line round the topknot (called *Raiprasok* in Thai). The other features are the long robe falling from the left shoulder and terminating in a straight line, a folded-leg posture, the attitude of Buddha while subduing Mara and the pedestal concave in outline.

But there is a controversy among the Thai and foreign scholars who have classified the U-Tong Buddha Images in different styles based on their character. Recent researches and archaeological studies in this country have brought to light the exact style of Buddha Image in this period. There are three different styles of U-Tong Buddha Image, according to its artistic inspiration and imitation from other artistic schools of art. The well-known French scholars, George Coedes and P. Dupont, have classified the images into two groups. The three different groups of U-Tong Buddha Image, according to Thai scholars, are as follows:

1. *The First Group.* The Buddha Images belonging to this group represent the result of the mixture of Dvaravati art with the Khmer or Lopburi art. This group is probably the earliest of the three and dates from the 12th-13th century A.D. (see Figure 46), which we have discussed in the preceding pages.

2. *The Second Group.* The Buddha Image in this group shows more prominent Khmer or Lopburi influence in its style. This second group is probably later than the first group which is assigned to 13th-14th century A.D. The characteristic of the image in this group is the great transformation of halo or skull-protruberance of the image. It changes from the small knot or flower-bud like of the first group into a flame-like motif. This innovation might have occurred first in the image of the second group of U-Tong art before it was handed on to the Sukhothai style of the third group of image in the same period. Other feature shows the Khmer influence like the square face and jaw, the long mouth curling up at the ends which leads one to believe that the artist must have been strongly imbued with Khmer feeling.⁸⁰ The almost straight forehead, thick lips and mouth, half-closed eyes and a long end of the robe over the navel after falling down from the left shoulder (see Figure 47).

3. *The Third Group.* There are strong Sukhothai influences in the Buddha Image of the third group. This group probably existed in the 14th-15th century A.D. The sculptural features of the image in this group show traces of Sukhothai art, but it still conveys the trace of Lopburi or Khmer art as the mouth is large and the nose tends to be flat with the dot-like curl of hair on the head.

But the Sukhothai element in the face of Buddha oval in shape, not rectangular or square like the

first two groups, is clearly visible. The eyebrows are now arched and sharply marked by incised lines. The hair is in the form of dot-like curl or we may say in the form of pin-points. On the tall *Ketumala* or skull-protuberance, there is clear Sukhothai influence the halo having the form of flickering flame-like motif.

Other features are like those of second group, but we come across more slender and slight outlines of the body than the second group, small waist, large shoulders, slender fingers and long end of robe over the navel (see Figure 48), indicating the Sukhothai influence.

In U-Tong period, only the Buddha Images represent the essence of this school of art and we have very few minor arts and painting.

THE ART OF AYUDHYA PERIOD (14th-18th Century A.D.)

The Ayudhya school of art is regarded as the national art of Thailand. It is the most developed artistic creation which flourished during the long period of the establishment of Ayudhya kingdom in Siamese history. Its capital, Ayudhya, was the second capital of Thailand. During the four centuries of its existence it witnessed tremendous growth and development of art which began in 1350 A.D. and flourished up to 1767 A.D.—till the destruction of the Ayudhya kingdom by the Burmese.

As we know, the new kingdom of Ayudhya came to be established by King U-Tong on an island along the main stream of the Menam or *Chao Pya* River, 45 miles north of Bangkok, and about 31 miles south of Lopburi or Lavo city. This capital was founded in 1350 A.D., and its full title was *Dvaravati Sri Ayudhya* (Ayudhya) where the influence of Vishnu cult was also prominent.

The name Ayudhya is derived from Ayodhya (now the town of Oudh in Uttar Pradesh in India), which was the city of Prince Rama, one of the ten *Avataras* or incarnations of Lord Vishnu, the world's preserver.

After having founded Ayudhya, King U-Tong proclaimed himself as King Rama Tibodi I.⁸¹ This kingdom played an important part in Siamese history for more than four centuries.

The development of religious art during this period was splendid from 1350 A.D. upto 1767 A.D. Ayudhya had 33 monarchs, who belonged to seven different dynasties that ruled over the kingdom. During more than four centuries of the existence of this kingdom, Buddhist art developed extremely well, which the scholars have divided into four sub-periods according to the cultural and artistic transformation in different reigns.

1. *The Art of First Period* corresponds to the period when King U-Tong (or Rama Tibodi I) founded the capital of Ayudhya as an independent kingdom in 1350 A.D., which ended with the reign of King Baroma Trailokanath or King Trailok in 1488 A.D., covering the period of 138 years.

2. *The Art of Second Period* corresponds to the last part of the reign of King Baroma Trailokanath (1491 A.D.) down to the end of reign of King Tong Dham (1628 A.D.) covering the period of artistic activity for 137 years.

3. *The Art of Third Period* corresponds to the reign of King Prasat Thong in 1630 A.D. down to the end of the reign of King Trai Sra in 1732 A.D. covering a period of 102 years.

4. *The Art of Fourth or Last Period* corresponds to the reign of King Boromakot in 1732 A.D. down to the end of Ayudhya kingdom in the reign of its last King Ekatat, who lost his kingdom due to the Burmese invasion in 1767 A.D., covering the artistic period of only 35 years.

The Buddhist art in Ayudhya period represents the imitation art of the former Thai art. The art of Sukhothai, U-Tong, Lopburi or Khmer periods became the prototype of Ayudhya art. We can trace the artistic influence of those schools of art in the artistic inspiration and workmanship of Ayudhya art. But the new artistic conception or element was also introduced during this long period of artistic activity.

1. THE ART IN FIRST PERIOD (1350-1488 A.D.)

The Buddhist art of this period may be called the Early Ayudhya art. During the art of Early Ayudhya

period, the Lopburi (Khmer) and U-Tong schools of art played a prominent role through their strong influence on the workmanship of the Ayudhya art.

ARCHITECTURE

It is said that the Lopburi or U-Tong style of architecture was very popular in this period. The central monuments of various Buddhist monasteries founded during this period were constructed in the form of *Pra Prang* following the Lopburi or U-Tong styles. But there are some characteristics which differ from the Khmer prototype, though the Prang of this period represents the imitation structure of the former art.

First, the *Prang* is higher than *Khmer Prang* of Lopburi or U-Tong, the higher basement being nearly the same level with the body of the structure. Another architectural feature of *Prang* in this period is the porch, attached to the body of *Prang*. The most prominent porch of *Prang* is in front side. The space of the whole structure of *Prang* consists of the surrounding gallery. Besides, the *Prang* consists of the *Bot* or Temple. The decoration design on the spire of *Prang* has disappeared but the design of superstructure remains at the door-entrance and door-jambs leading to inner part of the structure only⁸² (see Figure 49).

Apart from the *Prang*, in the First Period of Ayudhya style of architecture, we can see the *stupa* or *chedi*. The round *chedi* which bears the influence of Sukhothai style appears in this period. Up to the latter part of this period we can see the introduction of square or rectangular plan reduced at four corners of *chedi*.

The body of this structure is accompanied by the four porches facing towards the four directions. As regards the style of *bot* or *vihara* in this period it can be said that the structure has no window but there is the hole for wind on the upper part of its wall. This was used in the structures in place of the window. There is the porch or portico attached in front side of the *Bot* (called as *Mukhasan* in Thai). The interior part of the *bot* or *vihara* contains rows of pillars (called in Thai as *Saewharn*). The wall of structure was not decorated with narrative frieze of painting. Only the simple outline of lotus-line decorates the four sides of wall.

SCULPTURE

During the First Period of Ayudhya art, sculpture production followed the style of U-Tong sculpture. From the beginning, the Second and Third U-Tong period styles of sculpture were popular at Ayudhya. Most of the sculptures in this period are the Buddha Images. The style of the Second Period of U-Tong Buddha Image flourished in Ayudhya even before King U-Tong founded his capital and was current at the time of the foundation of Ayudhya kingdom. Side by side with it, the Third Style of U-Tong school of Buddha Image continued to flourish till the reign of King Borom Trailokanath (1448-1488 A.D.).

The sculptural characteristics of the Buddha Image in this period are: the halo on the skull-protuberance or *ushnisha* in the form of lotus-bud or flame-like motif influenced by the Second group of U-Tong Buddha Image; the small spiral-curl hair on the head; the *Raiprasok* or parting line round the topknot; the square chin in the shape of human chin; the long end of robe falling down from the left shoulder; square-shaped folded legs with the pedestal with concave outline (see Figure 50).

But in 1458 A.D. a great transformation of sculptural production took place in Ayudhya. King Borom Trailokanath had a set of bronze Buddha images cast, representing various previous lives of the Buddha (in Thai, called *Pra Bodhisattva Haroi Prachat*—of 500 Incarnations). All these bronze Buddha images exemplify the transition from the U-Tong style to that of typical Ayudhya sculpture. One can, therefore, say that the real Ayudhya style began about the middle of the 15th century A.D.

PAINTING

The Thai painting, for religious purposes, had existed since the Sukhothai period, but the evolution in

the technique of painting took place in the Ayudhya period and later. In the first period or early artistic period of this kingdom, the style of painting (1350-1488 A.D.) shows strong Khmer and Sukhothai influences.

The characteristics of figures are rather stiff and heavy, and the colours used are black, white and red with only a few spots covered in gold. The colour of painting, according to artists, belongs to the family of monochrome colour or single colour which was used in the first and second periods of Ayudhya art in the composition of figures. In the third period, however, we see the use of polychrome composition in the mural paintings. Polychrome colour means mixed colour composition.^{8.}

One of the best examples of mural painting in Early Ayudhya period is the mural painting in the crypt of the main *Prang* of *Wat Ratburana* in Ayudhya built in 1424 A.D. The paintings are of two types. In the lower part of crypt are hieratic rows of seated Buddhas and standing disciples and in four niches are the Jataka scenes. The mural paintings from crypt in *Prang* of this monastery show the new stage in the evolution of Siamese painting, because for the first time the artist painted the figure on the fresco surface, which looks fresh and bright. The style of the use of monochrome composition and sketching of outline in the form of independent work is not to imitate an old mural example. An old mural example usually represented the repeated figure in narrative story of the parallel line, but the opposite is the mural painting at *Wat Ratburana*. The composition of figures is done by the artist in the form of small groups of figures, without caring for the balance, harmony and rhythm of representation. Thus, this mural painting impresses the eyes as there is no repeated representation like the painting of old.

MINOR ARTS

Chief among the minor arts of the first period of Ayudhya art are the wood-carving objects, such as carved doors, carved windows of the *bot* and *vihara*, book-cabinets and boxes for palm-leaf manuscripts. The *Too Pra Dham* (in Thai) means the box containing the *Tri-Pitaka* Buddhist scripture. The best example of minor arts in this period is an ancient carved door-jamb, which was built in the time of King Borom Trailokanath. This wood-carving of door-jamb represents the fine spiral pattern accompanied by several figures of four-footed animals such as the lion and two-footed animals as birds.

2. THE ART IN SECOND PERIOD (1491-1628 A.D.)

The art of Ayudhya in the Second Period corresponds to the last part of the reign of King Borom Trailokanath down to the end of the reign of King Tong Dham or Thong Dham in 1628 A.D. The climax of this art is to be seen in the time of King Borom Trailokanath, who went to rule at Pisanulok in Northern Thailand in 1463 A.D. It bears strong influence of the Sukhothai style which reached Ayudhya.

ARCHITECTURE

The principal monuments of Buddhist monasteries during this period are the round *stupa* or *chedi* of the Sinhalese type which was prevalent at Sukhothai. The popular construction of the *Prang* has been changed into the construction of round *stupa* of bell-shaped dome of Sukhothai style. The general architectural characteristics of the *stupa* were imitated from Sukhothai *chedi* but the new pattern of architecture also existed which is the adaptation of bell-shaped dome or body of *chedi* higher than that of the Sukhothai dome, and between the *banlang* or *harmika* in the Indian style of *stupa* and the *Plong Chanai* or circles diminishing in diameter, superimposed one upon the other, rising to the top of the *stupa's* spire.

Between these two portions of the *stupa* a new form of low rows of pillars are placed. These rows of pillars are called in Thai as *Saewharn*. One best example of the *stupa* of this period is the great *stupa* at *Wat Yai Chaimonkol* built by King Naresuan the Great and three large *chedi* at *Wat Phra Sri Sanpet* in

Ayudhya province. Its architectural feature consists of bell-shaped dome, and all the four directions of the dome are attached with the porches (see Figure 51).

We also notice the decorative designs of chedi in this period. It is only plain masonry of the whole structure from the basement up to the spire, with few decorative designs on the lion style basement. The lion basement is the lowest part of the structure carved by the artist in the shape of *Garuda* or demon (*Yaksha*). In the case of the *bot* and *vihara*, there are no decorative designs on the walls.

SCULPTURE

The real Ayudhya sculpture had its clear characteristics in the reign of King Rama Tibodi II and onwards (1491-1529 A.D.) which are chiefly marked by the production of the Buddha Image. The essence of the Buddha Image of this period lies in the imitation style of Sukhothai Buddha Image. The sculptural characteristics of the Buddha Image were influenced by the Sukhothai type as regards the halo and outline of Buddha's face. There is small parting line round the topknot on the head, the big end of the robe falling down from the left shoulder. The end of the robe does not terminate in a centipede fang line like that of Sukhothai style, but in the form of a straight line or falling as two pointed ends of the robe.

Other features followed the style of Sukhothai image, but most of them cannot be compared to real Sukhothai images. The facial expression is usually lifeless, though the pedestal of the image is much more decorative. Most of the Buddha images in this period belong to the gesture of the *Mara Vijaya Mudra*. In some cases, however, we have the seated Buddha image, both sides flanked by the two disciples (see Figure 52) and in some images the pedestal is decorated with the figures of *Yakshas* or Demons. Very few of the images of the Walking Buddha and in meditation *mudra* are available in this period.

PAINTING

The Second Period of Ayudhya painting may be studied from illustrations on some manuscripts. These religious documents were probably produced in the 16th century A.D., and most of them deal with Buddhist cosmology. They show the gradual development of Sukhothai influence in Ayudhya pictorial art. The use of monochrome colour in composition of painting as well as many colours was popular. The illustrations are still following the old idea by the representation of repeated story in parallel line, heavy and rather stiff with lifeless figures. They do not impress the eyes. The main colours are red ochre, black and yellow. The manuscripts of the Second Ayudhya period represent a stage that shows continuity and slow development of Thai painting.

One of the most treasured manuscripts is *Triphoum*, devoted to Buddhist cosmology, which contains illustrations of the ten Jatakas and the thirteen chapters of the *Vessantara* story. The figures of gods and goddesses in the *Himavanta* forest go back in stylistic conception through the Sukhothai stone engravings to the Ajanta type of painting in India. Thus, the Indian pictorial art still influenced the manuscript paintings of this period.

MINOR ARTS

The minor religious arts of this period mainly constitute the wood-carving objects. The art of wood-carving in this period was not only for decorative purposes, but also for domestic furniture. These wood-carving objects are bed and pulpit (in the form of an elaborately carved seat, called in Thai as *Dhammas*). Apart from the wooden domestic furniture, minor religious arts in this period consist of the carved temple door-panels and carved door-panels of the *vihara*, decorated with the design of special line and accompanied by a group of *Devas* or gods.

The small objects found in crypts of various *stupas* and *Prang* in this period also belong to the minor arts. The most important of these are several superimposed *stupas* enshrining the auspicious relics of the Buddha discovered in 1932 A.D. by the Fine Arts Department at chedi of *Wat Pra Sri Sanpet*. This large

chedi was probably created by King Rama Tibodi II in 1492 A.D. to enshrine the ashes of his father, King Borom Trailokanath. Another important reliquary was found at *Wat Pra Sri Ratana Mahathat* in Ayudhya. These reliquaries consist of a gold Buddha Image, Buddhist votive tablets and precious ornaments and also numerous gold objects.

3. THE ART IN THIRD PERIOD (1630-1732 A.D.)

The art of Ayudhya in this period covers the reign of King Prasat Tong in 1630 A.D. up to the end of reign of King Trai Sra in 1732 A.D. covering a period of 102 years. It represents the mixture of several artistic influences on Thai art—especially the Lopburi or Khmer style as well as the Chinese art and newly Western or European art. The latter art became fashionable during the reign period of King Narai the Great. During the days of King Narai, the influence of French art came to Ayudhya, in the wake of close diplomatic relationship between the Ayudhya king and France under the dictatorial rule of King Louis XIV.

ARCHITECTURE

In the field of architecture, the *Prang* and Khmer architecture began to be popular again at Ayudhya in the second quarter of the 17th century following the subjugation of the Khmers by King Prasat Tong. The *Prang* in Khmer style of this period is the *Prang* at *Wat Chai Watana Ram* in Ayudhya. It is the imitation of Angkor Vat temple in Kambuja, but the style betrays real Thai artistic inspiration and workmanship. Its architectural features consist of main central *Prang* accompanied by four small plan *chedis*, the four corners of which are linked together by the row of gallery (see Figure 53). It was the only commemorative monument in the reign period of King Prasat Tong and this style of construction later completely disappeared.

Apart from the *Prang* in Khmer style, the redented *chedi* also began to appear during this period. The redented *chedi* is the *chedi* with reduced corner from the basement up to the portion of neck of the bell-shaped dome. This style of *chedi* differs from the *chedi* of the first and second periods of Ayudhya art. The inspiration for this new peculiar style of *chedi* came from the Ceylonese *stupa* and also the Sukhothai *chedi* and Sri-Vijaya architecture.⁸⁴

The new style of religious structure was popular in the reign of King Narai the Great, whose close relationship with Western countries, especially France, influenced the construction of religious buildings in this period. At the city of Lopburi which was the capital and residence of this great Ayudhyan king, we can see the structure bearing the style of Western art, especially the use of the pointed arch in roof construction and the introduction of Western style landscape gardening.⁸⁵

The royal palace of King Narai in Lopburi shows this style of Western architecture. In the field of art, this pointed arch in roof construction is called the Gothic style. Its architectural features are the use of a pile of brick placed in the shape of semi-circular arched door or superstructure of monument. This semi-circular group of bricks face each other at the middle of construction in the form of pointed arch roof. In Thai, this Western style is called as the "Gothic Porch". The interior wall of the royal palace in this period is decorated with Western decorative designs. There is also the decoration of ceiling in following the style of Rococco art of Europe.

The planning of the *bot* or *vihara* in this period of Ayudhya art was most impressive. Some *bots* or monasteries did not contain the porch and gallery surrounding it like that in the former Thai architecture. The windows appear again instead of the hole for wind. The windows are decorated by porches.

SCULPTURE

In the reign of King Prasat Tong (1629-1656 A.D.) and his famous son, King Narai (1656-1688 A.D.),

the sandstone Buddha Image became fashionable. When Cambodia or Kambuja became once more a vassal state of Thailand in the reign of King Prasat Tong, the Thai artists tried to imitate the Khmer works of art and these sandstone images became even more popular. It is said that during this period the red sandstone Buddha Images were also made in the Middle and Southern parts of Thailand, for instance, at the town of Chaiya, sub-district of Surathani province, Southern Thailand.

The important characteristics of these sandstone Buddha Images are double lips or a faint moustache over the mouth and sometimes a double line around the eyes of the Buddha (see Figure 54). It is said that towards the end of the 16th century, the crowned Buddha images were very popular. The crowned Buddha images are called in Thai *Pra Song Khrueang* meaning the crowned and decorated Buddha Images clearly visible in the Late Ayudhya period or the Fourth Period.

PAINTING

Painting had reached a far-advanced stage in this period. This pictorial art is represented by a style typically Thai. Many colours were used as well as gold applied on figures and ornamental designs. It consisted of both portraits in the style of Western painting and illustrations of landscape, trees, mountains and water showing the Chinese style.

During this period, painting was in polychrome or mixture of different colours. Besides black, red and yellow colours the use of green, blue and violet colours in the painting of this period also became popular. The introduction of polychrome composition makes it more impressive. Mural paintings on the walls of religious structure, *Lai Rod Nam* designs⁸⁰ of book-cases and the box containing Buddhist scripture, as well as the painting in manuscripts originated during this period.

The paintings in manuscripts in this period are the stylized landscape forms and the groups of neatly detailed plants and flowers which seem to be derived from Chinese porcelain. A type of floral ornament was no doubt present earlier, but not in such a naturalistic style.

MINOR ARTS

There are no traces of outstanding minor arts in this period. The minor religious arts during this period followed the technique and style of the First and Second Periods. The specimens of minor arts in this period are wood-carving objects such as the carved doors, pulpits, book-cabinets and boxes for palm-leaf manuscripts. But during this period, at the Lopburi town the minor arts of Christianity have been found, which were probably made in the reign of King Narai, when the influence of Christianity had reached Thailand. These objects are basement of silver cross-post, silver mixed with gold glass, one pair of silver candlesticks etc.

Domestic utensils also belong to this period. They wore the design of *Lai Rod Nam* on clothing-boxes, and different utensils made of metal and pottery. The currency in this period represents the form of coinage which is called in Thai *Nguenpodduang*. This currency bears several designs such as the design of *Garuda*, crown, castle, etc. We have also designs of several kinds of weapons—sword, spear, gun, cannon, etc.

4. THE ART OF FOURTH OR LATE AYUDHYA PERIOD (1732-1767 A.D.)

The art of Fourth or Late Ayudhya period covers the reign of King Boromakot in 1732 A.D. down to the end of Ayudhya kingdom at the hands of the Burmese in 1767 A.D. The Buddhist art of the Late Ayudhya period, though covering the period of only 35 or 40 years, witnessed the new stage of evolution of real Ayudhya art. It is said that the Late Ayudhya art was closely connected with the art in the Third period which continued up to the Late period as in the field of sculpture and minor arts.

It is on this basis that some Thai scholars hold that the art of Ayudhya period consisted of the three-

sub-periods only. According to them, 35 or 40 years of Late or Fourth period of Ayudhya art is the period of restoration and preservation of the old fine styles of monuments and antiquities and no new artistic activities actually took place during this period. The art in this period represents the continued art from the Third Ayudhya period. This theory is quite convincing, and therefore, the period has been termed as an independent period which covers very few years of its existence, but is full of progressive and peculiar characteristics.

ARCHITECTURE

From the start of King Boromakot's reign in 1732 A.D. to the collapse of the Ayudhya capital in 1767 A.D. many ancient Buddhist monasteries were restored but very few monuments were erected. But, the old monuments have been restored and preserved in their best condition. A new style of monument, the redented *stupa* or *chedi* flourished from the Third Period and became more popular in the Late Ayudhya period. The best example of redented *chedi* is the large *chedi* at *Wat Phukhao Tong* (meaning the *chedi* of Golden Mountain) (see Figure 55).

Architecture of the *bot* and *vihara* of the Late Ayudhya period was very interesting. Their architectural features usually have curved basement and roofs. They also use the brick pillars in inner part of the structure. The capitals of those brick pillars are in the form of lotus-buds, that are probably derived from the Sukhothai style. Some of the Ayudhya's capital pillars, however, are in the form of stylized blooming lotus that point towards the Bangkok style of later time. It is said that the piercing of brick walls by narrow rectangular cavities instead of large windows also figures in the Late Ayudhya style.

The religious buildings in this period were probably at first roofed by plain terracotta tiles. The glazed tiles presumably commenced in the reign of King Petracha (1688-1702 A.D.). His monastery and *bot* are covered by glazed tiles. Hence, its popular name as *Wat Krabuang Khluab* (in Thai it means Glazed-Tile Monastery).

SCULPTURE

The outstanding sculpture of this period is the production of Buddha Image in the most peculiar characteristics. They were the crowned or decorated Buddha Images, called *Pra Song Khrueng* in Thai. The crowned Buddha Images were very popular during this period. They are either profusely decorated (called in Thai as *Pra Song Khrueng Yai*) (see Figure 56), or else they are adorned with only a diadem and earrings called *Song Khrueng Noi*. In the latter type, lateral protrusions of the diadem above the ears mark the main characteristic (see Figure 57).

The general characteristics of crowned Buddha Image of this period are the long shaped head adorned in front with an ornamental diadem. The head is crowned by a high conical mass formed by two, three or more plain rings having at the top the traditional lotus-bud. The lobes of the ears are enriched with pointed earrings, in the best tradition of the Khmer art. Also the girth is enriched with ornaments, reminiscent of Lopburi art. The facial lineaments as well as the total form of the figure are inspired by the specimens of Sukhothai art.

Thus, the figures of Ayudhya type are stiff, and they lack proper understanding of the plastic forms particularly the beautiful serenity of expression proper to the Classic Thai specimens. The other features of image are the thin projecting masses of the robe of the Buddha at the sides of the legs formed by the robe hanging down from the arms, giving the statues a bell-shaped outline.

The gestures of these Standing Crowned Buddha Images are more impressive than all the former specimens of Thai Buddha Images. Most of the images have either one or two hands raised. In the first case, it means Lord Buddha was forbidding his relatives from fighting for the water of the Rohini River. The Thais refer to this gesture of Buddha as *Pang Ham Yat* or *Ham Yat Mudra*. If the Buddha image had both hands raised, it meant that the Buddha was subduing the violence of the ocean (symbolizing the mastery of mortal passions). This gesture was referred to by the Thais as *The Ham Samudra Mudra*. Thus was the new evolution of the Crowned Buddha Image in the late Ayudhya period,

This is the last period of the sculptural production of Ayudhya which represents an art in its full decadence. During this time the taste of the Thais for ornamental effects had reached its summit. Lacquer and other metal works, stucco ornaments, wood carving and pottery were of a richness never before attained. But the taste for rich details had its detrimental effect upon sculpture, because this too started to be treated as an ornamental art.

In fact, the Buddha Images of this time are shapeless, covered all over with ornaments. It is true that these richly jewelled images were meant to represent a phase of the legendary life of the Lord himself in retaliation to the whimsical idea of a king or emperor who would not offer his homage to the holiness of the simple robe of Buddha, and in order to abash the King's vanity, the Buddha appeared to him radiantly jewelled. Thus was the conception of Buddha Images in Late Ayudhya period.

During this period, apart from the Crowned Buddha Images, there exist another type of images belonging to the *Nakon Sri Tammarat* style. The Buddha Images of this school are cast in imitation of the *Pra Puttha Sihing* at Nakon Sri Tammarat Province in Southern Thailand. They are similar to those of the Early Chiengsaen style of Buddha image, but the face of Buddha is rounder, the robe-end above the left nipple is more fanciful and the body more corpulent. It is suggested that both the early Chiengsaen school and Nakon Sri Tammarat school of Buddha Image might have been recipients of Pala influences from India, and the Nakon Sri Tammarat style might have received the influence of Pala art through Java.

In the field of sculptural production we have not only Buddha Images, but also the statues of other Buddhist divinities and objects. The Buddhist votive tablets in this period usually represent many small Seated Buddhas, generally in the number of 500 Buddhas, on the same plaque. Other votive tablets represent the Crowned Buddha Image standing under a frame. Other Buddhist deities carved in Ayudhya art include the Future Buddha *Maitreya Bodhisattva*. Stucco and terracotta sculptures also abound. The Buddha's Foot print was very beautifully carved, and the figures of Buddhist disciples were also created by the Ayudhyan artists. Quite a few Hindu or Brahmanic images were also made during this period. The images of Hindu gods show the strong influence of the Khmer *Bayon* style of sculpture.

PAINTING

The Late Ayudhya painting is represented by a style typically Thai. As regards the technique and general characteristics of painting, the Late Ayudhya Period was closely related to the painting in the Third Period. The extant specimens of the mural painting of this period belong to the reign of King Boromakot. The characteristics of the painting differ from the previous painting in composition and the use of colour. Though the use of colour is still polychrome, the sketched outline of figures is done skilfully by the painter. There is a background colour in mural painting, which differs from the colour in the representation of figures both human and animal as well as celestial beings. If the background colour was black, the colours used in order to paint the ornament and costumes of human figures are high-tone colour or darker colours.

MINOR ARTS

The Late Ayudhya Period provides us with perfect minor arts in wooden works and wood-carving objects. These wooden works have carved bases like the base and roof of the architecture of the Late Ayudhya period. Of the book-cases decorated with painting in gold on black lacquer, the one labelled *the Master of Wat Serng Wai* is probably the best. The boxes for palm-leaf manuscripts were originally made as household articles to keep cloth. With their contents, they were dedicated to the Buddhist monasteries after the owners' death by their descendants in order to earn merit for the dead. The cloth was generally used for binding the manuscripts, which were kept in the boxes.

One of the remarkable minor arts of this period was the mother-of-pearl inlaid work of which the best examples were the temple door-panels, which were mostly executed in the days of King Boromakot. The art of mother-of-pearl inlaid work represents the new production in Thai minor arts not seen in

previous Thai Buddhist arts. Some scholars suggest that for this art the Thais received inspiration from Chinese sources but fully adapted it to their own workmanship.

Other minor arts of this period are glass decoration and the production of polychromatic ceramic ware (called in Thai *Bencharong*). This art of ceramic ware was ordered from China, but decorated with pure Thai designs. And, the last important minor art in Late Ayudhya period was the production of *Nielloware*. This art still continues in Thailand. In Ayudhya period the art of Nielloware was of two types—the Black Nielloware and the *Ta Tong* Nielloware (decorated designs with the piece of gilded gold).⁸⁷

The kingdom of Ayudhya enjoyed extraordinary glory in her most perfect style of Buddhist art for more than four centuries. The Burmese domination in 1767 A.D., however, brought everything to an end. The art of Ayudhya did not collapse with the downfall of the kingdom. It was King Taksin the Great, who defeated the Burmese and put an end to their suzerainty over Thailand. He founded his new capital at Dhonburi (or Danaburi) instead of at the ruined Ayudhya. The Buddhist art in Dhonburi period appeared once again, but unfortunately the period of the existence of Dhonburi lasted only for 15 years and the capital city came to an end with the sad death of King Taksin the Great. There was no new activity in the field of Buddhist art in this period known as Late Ayudhya period, whose art is based on the art of the Dhonburi period, which had its characteristics like those of the Ayudhya period. From this time the new art continues in Thailand which is also known as Bangkok art, which can be seen even today.

THE ART OF BANGKOK PERIOD OR RATANAKOSIN PERIOD (Late 18th Century to Present Day or Early 20th Century A.D.)

The present Bangkok art is named after the name of the present capital of this country—Bangkok or *Ratanakosin* (in ancient Thai). This art period of Thailand is from the time of the foundation of Bangkok as the capital of Thailand by King Rama Tibodi I.

As regarding the style and essence of artistic inspiration and workmanship of the Bangkok Period, the scholars believe that the brief art in Dhonburi period of 15 years and the reign of the first three Chakri kings of the Bangkok period can be considered as a continuation of traditions established centuries earlier in Ayudhya or Sukhothai.⁸⁸ The second phase of Bangkok art begins in the middle of 19th century A.D. under the leadership of King Mongkut or Rama IV. In the field of arts during this period many changes were introduced which gradually led to the modern and international style of the present-day architects, sculptors and painters.

It is said that before 1768 A.D. Bangkok was a small city—only a district town, not much more than a trading village and military outpost with two forts, one on each side of the river. It began to expand with the resettlement of thousands of people from Ayudhya into Dhonburi-Bangkok area. But, with its establishment as the capital of the Chakri Dynasty, its development was rapid. According to scholars, every branch of art such as architecture, sculpture, painting and the production of minor arts, reached their peak during this period.

ARCHITECTURE

The architectural structure during this period indicates that there was little spirit for innovation, perhaps because the move from Ayudhya was not by choice but had been brutally forced upon the people. Hence the prevailing mood was that of a nation re-establishing and strengthening its old values. The continuance of traditional, familiar forms would bridge the change, minimize the disaster of Ayudhya, and it would also promote the feeling that the new dynasty represented no abrupt break with the past but was its natural heir. Given this temper of the times, plus the natural conservatism of religious forms, it is the architecture of the monastery building which best represents the perpetuation of tradition and the slowness of change. The architectural characteristics of religious building of this period can be seen in the style of the *bot* and *vihara*, the *chedi*, *stupa* and the *pra prang*, the *prasat* and the *mondop* and so on.

The usual *bot* or *vihara* is the building stucco covered with brick in plan and rectangular in form with a large nave. It may or may not have lateral aisles and a porch or peristyle. The main entrance of the building is usually in the east, the direction which the principal image faces. There may be one, two or three doors on the back and front of building. The roofs are overlapping covered with brightly glazed tiles, decorated with *Nagas* down the gable ends, the rearing heads of *Naga* at the corners, the combined tails at the top. The tympanum at the gable ends is usually of carved wood with central motif, decorated with the representation of Lord Siva on the bull or Vishnu on his mount, the *garuda* etc. The doors and windows of the *bot* or *vihara* are often surmounted with miniature world mountains, and the doors and shutters are decorated with carving, lacquer or inlay. In North Thailand the architectural feature of monastery or *bot* has often brackets from the top of the wall to the eaves, which are carved with figures of animals, *nagas* and human beings.

Apart from the *bot* or *vihara*, the monastery-building during this period also contained a *mondop*. The *mondop* is a cubic form with stepped pyramidal roofs. It may enshrine a venerated object such as the Foot-print of the Buddha. It is the famous *Phra Buddha Patha* at Saraburi Province rebuilt in present form by King Rama I. Another *mondop* is situated in *Wat Phra Kaew* (The Temple of the Emerald Buddha) which serves as a library.

The *Prasat* was the new form of Thai architecture which flourished during the Bangkok period. It is in the form of a miniature palace, cruciform in shape with a *Prang* at the intersection of the roofs. The *Prasat* are supposed to commemorate those kings in Buddhist legends who after being converted to the Buddhist faith donated their own palaces to the service of religion. They may serve as a shrine, and they may also have a royal use as a throne hall, or the royal pavilion of which best example is the royal pavilion at Bang Pa-in built by King Rama IV in Ayudhya province.

Apart from the *Prasat*, the other religious structures in this period are the *Ho Trai* or *Ho Traipitaka* or the library which usually is a small-scale model of form and is frequently built on stilts over a pond to prevent rats, white ants and insects from destroying the manuscripts.

Coming to the *stupa* or *chedi* and *prang* in Bangkok period, we find that during this period the *prang* and the redented *chedi* or *stupa* are the most popular architectural features. These two styles of architecture were quite popular during the first three reigns of Bangkok kings (1782-1851 A.D.). The best example of *Prang* in this period is the *Pra Prang* at *Wat Arun* or the Temple of Dawn which was started in the reign of King Rama II, but was completed in the reign of King Rama III. The architectural features of *Pra Prang* in the first three reigns of Chakri kings are the body of *Prang* built on the lotus-basement and lion-basement, the body of structure attached with the four porches facing in four directions. There is no front porch and the spire of the *Prang* decorated with the motif of petal of jack-fruit (see Figure 58).

For *stupa* or *chedi*, the round *stupa* of Sinhalese origin came to be popular in the reign of King Rama III when King Mongkut, later King Rama IV, who was still a monk, went on a pilgrimage to Northern Thailand. He was interested in Sukhothai art and brought to Bangkok the form of the Sukhothai round *stupa*. The famous round *stupa* of this period is the *Pra Pathom Chedi* at Nakon Pathom province (see Figure 59) which was also begun in the reign of King Mongkut and was completed in the reign of King Chulalongkorn or Rama V.

It is said that the best example of monastery in Bangkok is the Marble Temple or *Wat Benchamabopit* constructed in the reign of King Rama V or in early 20th century A.D. This temple is a happier blend between Eastern and Western cultures and was designed by H.R.H. Prince Naris, one of the most famous Thai artists.

Thus, the Bangkok period makes very little basic change in architectural styles. Even the curved base roof architecture of *bot* or *vihara* is like a shallow boat shape which is characteristic of Ayudhya architecture. This is retained in some of the buildings of King Rama I and II. As for secular buildings during the Bangkok period old Thai wooden houses usually persisted.⁸⁹ From the third reign onwards brick structures began to appear, some built in Thai style and some in Chinese form, because during the reign of King Rama III, the influence of Chinese art and craftsmanship was much popular in Thailand, which reveals the taste for Chinese ornament and Chinese style of architecture in this country.

But, during the days of King Rama IV or Mongkut, secular buildings tended to be constructed in Western style. During the days of King Rama V, the Western buildings were very popular. The Chakri Mansion in the Grand Palace, Bangkok, was originally scheduled for construction in a typical Western style, but later on the roof of this mansion was changed into the Thai style. Nowadays Thai wooden houses also represent an interesting form of Thai architecture. They are in the old Thai style, which has become very popular as can be seen from many private houses.

Thus, architecture in Bangkok has an eclectic taste. It slightly alters the proportions of older models. The *Prang* of Bangkok period, for example, becomes higher and taller. The outer decoration has an air of grace and rich fancy, a glittering surface of coloured tiles, mosaic, gilt, and figured porcelain, which is in contrast to the basic simplicity of the buildings, and also to the drab city streets or the flat green plains of the countryside.

SCULPTURE

Sculpture during this period represents a very interesting feature. During the days of King Rama I, the Buddha Images represent the essence of Thai sculptural production. The king hardly had any new Buddha Images made. Instead, he commanded that about 1200 bronze Buddha Images that had been left in the devastated area in Northern Thailand, because of the wars between the Thais and the Burmese, should be brought to Bangkok. These images were then restored and distributed to many Buddhist monasteries in and around Bangkok; some of them became principal Buddha Images, and some were installed in the galleries of monasteries. Most of them belong to the Sukhothai, U-Tong and Ayudhya styles of art.

The other images created in his reign are similar to those of the Ayudhya style with U-Tong characteristics, but the facial expression is even more lifeless. The Buddha Images that were produced in the reign of King Rama II (1809-1824 A.D.) and King Rama III (1824-1851 A.D.) are more or less the same. The Thai artists paid more attention to the decorations than to the facial expression of the Master.

Also in the days of King Rama III, the sculptor enlarged the small repertoire of poses. In conjunction with *Sangha* officials, he selected a number of episodes from the life of the Buddha which could be translated into attitudes and gestures. These with the addition of the traditional ones made a total of 40 different attitudes of Buddha Images. The 40 different attitudes of Buddha Images cast by artists represent both traditional and newly-invented attitudes. These statuettes constitute the origin of Bangkok Buddha Images.

The Buddha Image in the reign of King Mongkut or Rama IV (1851-1868 A.D.) was influenced by Western culture. A more realistic image of the Buddha was invented, which became more human. The sculptural features of the Buddha Image have a folded robe, having no skull-protuberance or *ushnisha* on the head. The best example is the image called *Pra Samputthapanni* or *Pra Niran tarai*—the Buddha seated in the crossed-leg posture. This new type of Buddha Image does not seem to have been popular, and the *ushnisha* and traditional robe of the Buddha Image return in the sculpture during the reign of King Rama V.

Surprisingly, the influence of Indian art in sculptural production was seen again in Thai Buddhist sculpture of the Bangkok period. The Buddha Image of the Gandhara style became the main source of the Buddha Image in the Bangkok period, especially in the days of King Rama V or Chulalongkorn, and the days of King Rama VI.

During the reign of King Rama V, Thai artists returned to the old form of Buddha Image with the skull-protuberance (*ushnisha*), the transparent robe and the folded-leg posture. During this period many contacts were made with foreign countries and the Thai artists tried to humanize the Buddha image as much as possible by trying to follow the Gandhara school of Buddha Image of India.

Examples can be seen in the image of Buddha calling down the rain, cast in the reign of King Rama V which features wave-line hair on the head and *ushnisha*, wavy folded robe through the whole body, which is undoubtedly the imitation of Gandhara school of sculpture (see Figure 60). The Gandhara or original school of this Buddha Image had found it difficult to transpose the realistically modelled Apollo

or Greek God's figure into a being of spiritual perfection. In the same way, the Thai sculptors of 19th century in Bangkok period also found it not very easy.

From the reign of King Rama VI onwards the Buddha Images were more and more humanized though they still kept some important characteristics such as the flame-like halo on the skull-protuberance, the *ushnisha*, long ear-lobes and the monastic dress. The best example is the large Standing Buddha Image created in 1957 A.D. by Professor Silpa Bhirasri, one of the greatest contemporary Thai artists in order to celebrate the 2500th anniversary of Buddhism (see Figure 61).

Apart from the Buddha Image of the Bangkok period, the statues of *Pra Malai*, a Buddhist disciple, who went down to preach the Buddhist doctrine to all suffering creatures in hell were also made. A few Hindu images were also cast. The most interesting sculpture of the latter reigns is done on small scale, which often retains the vitality and imagination of clay modelling or when done in a series becomes a sort of plastic story telling. In others, the Thai capacity for detail and ornamentation transforms the sculpture into a miniature jewel.

At the present, new Buddhist Images in traditional style are made for the *Wats* or monasteries (or antique dealers) by artisans all over the country. The genuine sculptor is well trained but has little outlet for his work outside a few official commissions to decorate public sites with the statues of legendary heroes or famous men. A few do continue and have evolved a style which expresses Thai themes in a gracefully stylized and semi-modern manner. When an age, more hospitable to sculpture, returns again, they will bridge the gap between their own long past and the future.

PAINTING

Painting in the Bangkok period has risen to an impressive style. The chief among paintings in Thailand is mural painting, which no doubt serves as a great ornament to the temple building. But, it could not have been conceived with decoration alone in mind. It was a visual aid to religious education. The scenes from the life of the Buddha, the Jataka scenes, the Buddhist cosmology etc. were intended to remind the faithful of the doctrine, and to assist the monks in explaining it. Between the sermons, the laymen might read the meaning of the scenes for themselves. Obviously, since the majority of the lay congregation was illiterate, the message had to be clearly portrayed.

The earliest pictorial paintings were very simple, judging from the fragments that remain. They consisted of frieze-like rows of the Buddha alone or flanked by disciples, rows of monks or attendants. The colours were earth pigments and restricted in range. In the late Ayudhya painting a more complex arrangement was established which the Bangkok period refined and elaborated.

The frieze was retained as a band high on the wall and now generally contained adoring celestial figures rather than the Buddha figures. The wall space of religious building between the windows and doors becomes a tapestry of scenes, each framed in same way often by a zig-zag border, but joined by the eye into a more or less harmonious whole.

It is generally believed that the figures of Thai painting in the earliest pictorial art were quite static. Sometime later, perhaps not until the 17th century A.D., they stirred into action and this action or gestures became modified symbols. These symbolic poses must have been borrowed from or stimulated by the movements of the Thai classical dance or dramatical art, the *Lakon*. There are over 60 of these stylized movements, always repeated in the same way and have been given names. They are an alphabet to help the audience to read the meaning or emotion of the drama.

The transfer from dance to painting was probably by way of the *Nang* or Shadow-Play figures. Hundreds of these were necessary to play out the story and each separate figure or group was in a crystallized pose important to the action of the drama. The court artists who drew the figures to be cut out of leather were probably the same artists who composed the mural paintings. In painting, the gestures and poses of the main figures become as standardized as those of dancers and are repeated in every version of the scene that we can see in different monasteries in Thailand. By this, the layman could quickly identify the story and be reminded of its moral, no matter what his state of literacy was or the artistic ineptitude

of the artist, or the wealth of obscuring detail. Not only the gestures or poses to indicate about the status and post of figures, but the faces of the figures could help to a clear understanding of murals by the audience.

The faces of figures in Thai painting particularly of royalty, remain serene and dignified to show that they are superior beings, and naturally the religious figures and celestial beings also express no emotion. The common people are under no such restraint. They, and the animals, are portrayed realistically, often with rough humour.

As stated earlier, in the field of sculpture, the opportunity for the early Bangkok period sculptor to create new work was limited. For the painter, it was exactly the opposite. The old mural paintings could not be removed from Ayudhya or Sukhothai and brought to the capital of Bangkok. There were dozens if not hundreds of new monasteries which meant an enormous expanse of bare walls, which could be covered with murals. In many cases, this led to hasty work and deterioration in quality, as the style of drawing was not as fine and delicate as in the Ayudhya period.

But, in mural painting of Bangkok the artists had an advantage. One detail which stands out in many mural paintings of the Bangkok period is a group of flowering trees or a rock formation which is obviously Chinese in style. This is a direct borrowing of a motif. The Chinese painting as a whole had a very little, if any, influence. In the Chinese modelling may be the flexible brush is not used. The Chinese emphasis on the importance of landscape is entirely absent.

The Thai artist used landscape as a stage-set background, or as the means to divide one scene from another. It was not important in itself and often, even in the best murals, seemed to be left to the apprentices. The flowering trees and rocks in mural painting of this period, however, are carefully done and are most probably taken from a model conveniently at hand, that of the Chinese decorated porcelain in blue and white which has been imported since 15th century and which is still in good supply in many monasteries in this period. These Chinese ceramics themselves can often be seen in the still life or portrait on the window shutters of the *bot* or *vihara* in Thailand even today.

The colours used in the mural painting during this period are richer and deeper than in Ayudhya painting. The colour in Bangkok painting is heightened by a lavish use of gold leaf. Apart from the mural painting, the pictorial art during this period also possessed long cloth banners or sets of smaller paintings on cloth representing the life of the Buddha or the Jataka scenes. These were done in the same technique and style as the murals although they are rarely of the same quality.

There is a new development in painting of this period. It is the introduction of Western artistic culture into Thai painting. It is said that in Thailand the court set the standards and fashions of taste, and since nearly all artists were attached to the court, the official taste quickly found expression.

King Mongkut Rama IV, desiring that his people should broaden their knowledge of the world outside of Thailand, encouraged the study of Western culture. In the long range, this was a gradual progress towards an international role, and important to the expansion of the country's economy.

In the field of art, however, in painting, at that time it often meant a fascinated preoccupation with Western techniques and novelties. Thus came about the representation of foreigners in their native costumes—figures of Moslems, Portuguese, Dutch, French, etc. which can be seen in many mural paintings of this period. They were carefully copied as the Chinese flowering trees and put into the traditional Thai scene like visiting actors, and they were painted flatly and unshadowed as the other figures in the story.

Thus the Western artistic influence begins in the reign of King Rama IV when it became fashionable to employ realism, shading and depth perspective. These qualities are difficult to use successfully in religious painting. Too much realism becomes an obstacle to imagination and inspiration. The brilliance of chemical colours and the instability of some of the 19th century ones threw the traditional colour harmony of the composition out of balance. And aesthetically, the natural solidity and flat plane quality of the wall is lost when it is seemingly pierced by deep vistas. Only a few exceptional artists in the West managed to find the right combination of naturalism and stylization.

By and large, the most effective murals of the world are the Egyptian, Byzantine, Indian and Far-

Eastern ones which use the same flat areas of colours and the same type of perspective as the earlier murals of Thailand. In conclusion, it may be said that the blending of East and West was not a success, and perhaps the lack of interest in mural painting after the reign of King Rama V represents an awareness of this.

We also notice the significance of illustrated manuscripts which flourished side by side with the mural painting during this period. There are two kinds of manuscripts: one made of strips of palm-leaves, and the other of paper. The palm-leaf manuscript is restricted to religious works, the paper ones cover a wide variety of subjects.

The technique of preparation of the illustrated manuscript of palm-leaf during the Bangkok period is that the page of a manuscript is a strip about 18" x 3" cut from the leaf of the *corypha palm*. These strips are pressed in bundles, trimmed and sanded to make a smooth surface for writing. The text is inscribed with a needle-pointed stylus, and soot is rubbed over the pages tied together through two holes in the middle of each leaf. The volume is finally placed between two hard covers, wrapped in a piece of textile, tied with a cord through which is fixed a knife-shaped object inscribed with the title. The majority of palm-leaf manuscripts used by the monks are not illustrated or ornamented in any fashion, but the royal editions, and a few others have been made into works of art as well as religious text books.

The famous royal editions of illustrated manuscripts in the Bangkok period are known by special names as "Edition of Old Masters" (*Chabub Gru Doem* in Thai), the "Grand Gilt Edition" (*Chabub Tong Yai* in Thai), both sponsored by King Rama I.

For the preparation of paper manuscripts, the paper is made from the bark of a tree, *streolus aspera*. The bark is boiled in lime water until it is a pulp, then a thin layer of the pulp is poured into a framed tray of heavy cloth. When the water has drained off, the pulp layer is rolled smooth and dried. Before being used, the yellowish gray paper is coated with size or blackened with lacquer and polished. The illustrations may be painted on the sized paper with the same dry pigments mixed with a binder that are used on the murals, or they may be mixed with lacquer and applied on a sized or lacquered background.

In the Ayudhya period a whole or double page is sometimes taken up by one illustration. But the more usual arrangement in the Bangkok period is to have a picture on either end of the single or double page with the text in the middle.

The traditional Thai painting began to die out in Bangkok in the middle of the 19th century A.D. The Western oil paints were introduced, the Thai artist found a new interest in Western shading, perspective and occasionally in Western scenes.

For the preservation of national heritage—the traditional Thai painting—the authorities of the Silpakorn University (Fine Arts Department) and also the Arts and Crafts Secondary School in Bangkok have trained some painters in the old techniques and they have preserved copies of some of the vanishing murals. School children are taught to draw some of the decorative motifs, but traditional painting no longer survives even in the remote villages of Thailand. The young Thai artist has joined the modern, international art movement and is finding new ways to express his ancient and rich heritage.

MINOR ARTS

The Bangkok period witnessed the most progressive stage in the field of the production of minor arts in wood-carving. It is in this time that the wood-carving objects were carried over from Ayudhya and we have richly carved thrones, chariots, the large royal barges, pulpits, book-cabinets, furniture, the molding carved doors, roof brackets and gables of temples, as well as Buddha Images and other figures in the round or in relief. The technique of production lies in the fact that the wood is usually the durable teak and the design is carved deeply, covering the whole surface with a luxuriant but well ordered jungle of ornaments. The most popular motif is the *Kranok* (in Thai) which is a swirling, flame-like leaf and the other is derived from a flower bud or the lotus.

Apart from the wood-carving objects, the other forms of minor arts in Bangkok period consist of silverwork in the form of beaten bowls and caskets with designs in strong relief. The silverwork of this

period has the favourite designs in the composition of floral arabesques, either alone or framing the figures of celestial beings or animals, motifs so familiar to the worker that he taps it into repousee without a pattern.

The nielloware or niellowork were also popular in this period. The technique of niellowork lies in the background of the design which is chased or hammered down, and the resulting depression is filled with a black metallic alloy which is fused to the silver by heating. The object is then smoothed and polished, the details are incised and the silver or sometimes gold pattern stands out in shining contrast to the dull, jet black background.

Not only silverwork and nielloware were introduced during this period, the minor arts of lacquer work also flourished. Lacquer is derived from a species of trees punctured by a small hemipterous insect which mixes a secretion from its body with the exudation from the tree. Lacquer is nature's liquid plastic, nearly as impervious to water, weather, insects and time as the modern chemical substance. It can be used as a varnish, as a glue, with pigment added as a paint, or thickened and used as putty or cement.

In this period, the lacquer was used in several forms such as lacquer boxes, bowls, trays etc., and its combination with gold leaf on book cabinets, doors etc. We can see the beautiful example of lacquered book-cases of Bangkok period in National Museum, Bangkok. The characteristics represent the wide variety of designs which are used from the floral sprays or flowering trees often inhabited by small animals and birds to scenes of the life of the Buddha or the Jataka stories, or even representations of foreigners in romantic costumes.

The mother-of-pearl inlay objects also represent one of the most important forms of minor arts during this period. The objects of mother-of-pearl inlay work are the bowls, boxes, manuscript covers, book-cases, and even temple doors. The mother-of-pearl shell, used for inlay, is found from the Gulf of Siam. It has the rich lustre of a fire opal, far more colourful than the shell used in China and the Philippine Islands.

The technique is by the cutting of the shell into minute details of the pattern which must require incredible deftness and control. For a complicated design, the pattern is drawn in reverse on a sheet of paper. The shell pieces are then pasted to its shiny side down. The whole sheet is pressed, paper side out, into the prepared bed of sticky lacquer and smoothed flat. When the lacquer has hardened, the paper is washed off and the surface polished. The best example of mother-of-pearl inlay work is the doors of the Royal Temple at *Wat Pra Kaew* (the Temple of the Emerald Buddha) in Bangkok, and at the shrine *mondop* of the Buddha's Foot-print in Saraburi Province of Thailand.

CHAPTER V

Comparative Study of Buddhist Art of India and Thailand

ARCHITECTURE

ACCORDING TO the religious belief of the people of India as well as the people of other countries, the central place and meeting spot of all of their religious creeds are represented by enormous religious monuments, which were erected by them and dedicated as the dwelling place of their gods or divinities. To the Hindu, the religious building is the abode of God, who is the spirit immanent in the universe (*Devalaya*). It is here that the deity stands or sits on a pedestal, ready to receive the prayers and gifts of the devotees, not unlike a kind monarch on his throne who receives the humble tributes and petitions of his loyal subjects.¹

It is said that an Indian religious monument is not necessarily a Hindu shrine. It can belong to any of the several religious denominations—Hindu, Buddhist, Jain or Sikh. Barring Sikh temples where the only object of veneration is their Holy Book—the Guru Granth Saheb—all others are built to enshrine the image of gods or goddesses or saints. If it is a Buddhist building, the object of worship is invariably a relic mound called the *stupa* or an image of the Buddha. If Hindu, an important divinity of their pantheon, and if a Jain temple, any or all of the 24 *Tirthankaras*, who are deified saints. Of the Hindu monuments, some are of Vishnu, the Preserver of Life, and some are of Lord Siva, the ascetic god who destroys Life, when, saturated with sin, it becomes unredeemable. Brahma, the Creator has a very few temples dedicated to him.

As we know, Buddhism originated in India during the 6th century B.C. In order to propagate the doctrines of the Buddha as well as his disciples, a large number of Buddhist devotees spread in many parts of India during the Buddha's life-time. Thus, in his time, very few Buddhist monuments came to be erected by the devotees. But after the death of the Enlightened One, in order to commemorate the religion, construction of the Buddhist architectural buildings was planned. Though the Buddha left the world and attained *Nirvana*, his ascetic image was still preserved in the monument for the worship of his followers, who believed that their actions and behaviour were always watched by the Great Lord.

As we know, the first and significant Buddhist monument is the *stupa* to house the relics of Lord Buddha. In India the Buddhist *stupa* originated at the time of Emperor Asoka and later apart from the *stupa*, other forms of Buddhist monuments also appeared such as the Rock-cut temples, the *Chaitya*-hall, the *Vihara*-hall, the *Vihara*, the monastery, the shrine, etc. all of which having their own characteristic features based on traditions and available materials in each period.

During the same period, Thailand also received Buddhism from India both directly and indirectly and Buddhist monuments in Thailand also have been found in the area. We find several forms of architecture concerned with Buddhism, which we have already noted earlier. The Thai *stupa* (in Thai called *Pra Chedi* or *Chaitya* in Sanskrit) derived its style from its original prototype Indian *stupa*. Another form is *Pra Prang*, which bears considerable influence of Indian architecture. There are the *bot* or temple sermon-hall in the monasteries, the *mondop*, and so on, all of which were influenced directly or indirectly by Indian Buddhist style of monuments.

COMPARATIVE STUDY OF THE BUDDHIST STUPA OF INDIA AND THE THAI STUPA "PRA CHEDI"

As we know, the most venerated religious structure for the Buddhist is the *Stupa*. Originally it enshrined some relics of Lord Buddha. Later on, it contained relics of some holy men or kings. Finally, it became a religious symbol of Buddhism as the Cross is for the Christians. The prototype of the Buddhist *stupa* first originated in Central India—especially the great *stupa* at Sanchi and Bharhut.

The architectural features of an Indian Buddhist *stupa* consist of circular basement (*medhi*) or drum. The next form is that on a circular basement rises the massive, hemispherical dome (*anda* or egg) or *tumulus*. On the crown of the hemispherical dome, which is slightly flattened is a square stone railing (*vedika*). From this there rises a short mast, supporting three flattened circular umbrellas (*chatra*). Elsewhere this square railing in the centre of the dome is frequently given the shape of a box (called *harmika*), topped by three or more slabs, one resting upon and projecting over the other. The parasol or *chatra* which rise on the post from the middle of *harmika* is the symbol of royalty.

Around the hemispherical dome of *stupa*, there is a series of railings in circular shape, called *beam* or *vedika* or balustrade, and there is the circular platform which is to be ascended by a series of steps known as *Sopana*. The other feature is the railing, *vedika*, surrounding the circumambulation space at the basement of *stupa*. The *vedika* consisted of upright pillars. There is also the railing or *vedika* which was provided on four sides of *stupa*, with its four gateways called *Torana* facing the four cardinal points.

The Thai *stupa* or *Pra Chedi* is divided into four parts, namely: 1. *The plinth*; 2. *The dome-shaped structure called the bell*; 3. *The platform*; and 4. *The spire*. The architectural features consist of basement or plinth which was originally the oldest style in the circular or round basement, but later developed into many superimposed tiers ordained by traditions of architecture. Next from the basement, we see the dome-shaped structure, in the form of the downward face of the bell. The dome of the Thai *chedi* may often take a rectangular form, with or without reduced angles or corners and other decorations. Above the bell-shaped dome at the neck of the bell, there is a small quadrangular platform called in Siamese *Banlang* (in Pali, *Pallanka*) with a number of colonnades above it. This platform or box structure is characteristic of the Sinhalese style.

Above the platform is the slender tapering spire. The lower part of the slender tapering spire consists of circles diminishing in diameter, superimposed one upon the other, called in Siamese *Plong Chanai*. Above the circles is the *Pli* or plantain bud. At the culminating point of the upper *Pli* is another round ball, called in Siamese *Yad Nam Khang* or the dewdrop.

A careful comparison of the Indian *stupa* and the *Pra Chedi* or Thai *stupa* leaves no doubt that the latter was considerably influenced by the style of the Indian *stupa*, though the influence was indirect. There is another artistic influence, which we have to consider while comparing the architectural features of Indian *stupa* and those of Thai *Pra Chedi*.

The round *tumulus* or *anda* (egg) in the form of hemispherical dome of Indian *stupa* corresponds to the bell or dome-shaped structure of Thai *Pra Chedi*. The beam or balustrade with the stairway (*sopana*) of the Indian *stupa* becomes the plinth or basement of the Thai *stupa*. The *harmika* or small square stone-box above the *anda* or dome-shape of the Indian *stupa* may roughly correspond to the *Banlang* or small quadrangular platform of the Thai *stupa*. And, the *chatra* (umbrella) with its stick in the middle of *harmika* in the former type corresponds to the slender tapering spire of Thai *Pra Chedi*.

But, the typical Thai *Pra Chedi* is not the replica or imitation of an Indian *stupa* in all respects. Only their exteriors or physical features seem to resemble. The railing or *vedika* and other features of the Indian *stupa* seem to disappear from the Thai *Pra Chedi*. If the Thai *stupa* adopted the type from Indian source, it effects significant changes in its figure which is not in the form of slender tapering spire and peculiar plinth or basement, not to be seen in typical Indian *stupa*.

This artistic influence the Thai *stupa* imitated from other sources. This artistic work must be placed between the Indian and Thai *stupa* types. In fact, the Sinhalese *stupas* represent the great prototype of the

Thai *stupa*. The Thai *stupa* received more artistic influences from Sinhalese Buddhist *stupa* than from the Indian *stupa*.

According to the history of Buddhism, Sri Lanka or Ceylon, the small island to the south of India became early a Buddhist country. The doctrine of the Buddhist *Hinayana* sect took its deep roots in Ceylon due to the efforts of Emperor Asoka.² Anuradhapura, the capital of the Sinhalese kings became the important centre of Buddhist culture and art, where several religious structures were erected by the Sinhalese. The *stupa* of the Sinhalese style erected at the time housed the relic, which was brought from India.

The best example of typical Sinhalese *stupa* is the Thuparama which was built by King Devanam Piyatissa in 244 B.C. in imitation of the Indian *stupa* at Sanchi. But, the main idea and style changed into Sinhalese style according to local environment and artist's experience. This Sinhalese Buddhist *stupa* represents the correct prototype of the Thai *Stupa* or *Pra Chedi*.

But, it cannot be denied that the original prototype of *stupa*-construction in Siam and Ceylon owes its origin to the Indian *stupa* art. History tells us that the site of Sanchi in Vidisa is the place where Prince Mahendra halted on his way to Ceylon in course of his proselytising mission. At Vidisa, the Buddhist missionaries had seen the style of the Sanchi *stupa*, and when they came to reside in Ceylon, undoubtedly they imitated the style of *stupa* at Sanchi.

Thus, the *stupa* at Sanchi and other stupas of the time became the original prototypes of *stupa*-architecture in both Ceylon and Thailand. The former is closely related with India, while the latter, though far from the original source, still preserved the old tradition and style of Indian *stupa*.

Thus, it would not be incorrect to say that the Thai *stupa* imitated the style from India but with Sinhalese influences. As noted earlier, the *Lankavong Theravada Hinayana* sect of Buddhism spread from Ceylon to Thailand in the reign of King Ram Khamhaeng the Great of the Sukhothai period, with the result that Buddhist art with strong Ceylonese influence, spread to Thailand and became the prototype of religious structure in that country.

There is close resemblance in styles of the Ceylonese Buddhist *stupa* and the Thai *Pra Chedi*. The best example of it is the Thuparama *Stupa* at Anuradhapura in Ceylon. It is the prototype of Thai *Pra Chedi*. The architectural feature of the Ceylonese *stupa* is a bubble dome of brick which corresponds to the *anda* or egg or hemispherical dome of Indian *stupa* and the bell-shaped dome of *Pra Chedi* in Thailand. The bubble dome of Ceylonese *stupa* rests on three circular basements set upon a round paved foundation. It completely corresponds to the many superimposed tiers of plinth in *Pra Chedi* rather than the beam or balustrade of Indian *stupa*.

The bubble dome of the Thuparama *stupa* is surmounted by a balcony-like chamber, corresponding to the *harmika* of Indian *stupa* and the *banlang* of Thai *stupa*. Over this portion, there are series of seven umbrellas telescoped together similar to the umbrellas on the *harmika* of Indian *stupa*. This Ceylonese *stupa* has at its superstructure seven umbrellas and its exterior characteristics are very much similar to the slender tapering spire of the Thai *stupa*. Though the Thai *stupa* consists of dewdrop on top of the *stupa's* spire, the *pli* or plantain bud, the *plong chanai* on the *banlang*.

Yet in another type we have the *Hem* with the circles taking the shape of lotus flowers, in Siamese called *Bua Klum* (lotus-clusters) instead of the *plong chanai*. This architectural feature is no doubt an imitation from the style of superstructure or the decorative motif of the spire in the Ceylonese *stupa*. This style is not formed in any type of Indian *stupa*. In other words, the Thai *Pra Chedi* is the imitation of Ceylonese *stupa*-type with a touch of the Indian *stupa* style.

The Thai *stupa* bears the strong influence of the Sinhalese *stupa*-type in its architectural characteristics, and not directly derived from Indian style. But it may be accepted that the Indian *stupa* represents the original prototype of both styles, Sinhalese and Thai. With the passage of time and the evolution of architecture the Thai *stupa* became the new style of *stupa* architecture as is evident from the bell or dome-shaped structure which due to architectural development often takes a rectangular form, with or without reduced angles or corners and other decorations.

The plinth of *Pra Chedi* has many superimposed tiers as well as the form of reduced angles or corners unlike the former plinth, classified as the *redented Chedi* of which examples can be seen during the Late

Ayudhya and Bangkok or Ratana Kosin periods. This feature is the far advanced stage of the great development of *stupa*-architecture in Thailand only. It is not to be seen either in Indian *stupa*-architecture or in Sinhalese art. Thus it was the real Thai artistic workmanship reflecting the self-character of the art of the nation.

At Sanchi *stupa*, it is the earliest type of Buddhist *stupa* in India. The style became the original prototype of Buddhist *stupa* in Ceylon and later in Thailand. Further development of the *stupa*-architecture in India took place in the beginning of the Christian Era, which marks an important epoch in the history of the Buddhist architecture. This development stage may be seen in the Gandhara region in north-western part of India and other places as well as in the region of Amaravati in South India.

In the cave-temples of Western India (Bedsa and Karli), the evolution of *stupa*-architecture at first begins with the circular base of the earliest *stupa* like that of Sanchi and others, which is elongated and gives the shape of a cylinder. It is then attenuated to a varying degree, and divided into zones. As such, the hemispherical dome is also raised, so that it becomes smaller in proportion to the base or plinth. These zones or storeys are set off from one another by cornices.

At Gandhara, the new form of Indian *stupa* was articulated in an architectonic fashion by means of pilasters, arcades and niches. It was during this time that the Buddha Image had been created for the first time in the history of Buddhist art. The Buddha Image is enshrined in the niches of this new type of *stupa*. Above the body of the *stupa*, there is the superstructure which took on a more attenuated form. The earliest umbrellas of Asoka's *stupa* steadily increased in number and crowded more closely together. The top gradually tapered off, until it eventually formed a cone, which was in some cases squat and in others slender, and consisted of a number of discs or layers. The dome itself was also attenuated.³

The best examples of this development of *stupa*-architecture are the Dhamekh *Stupa* at Sarnath and the *Stupa* in *Chaitya* Hall at Ajanta Cave, which were erected during the Gupta and Late Gupta periods (from 4th century A.D. onwards).

In this connection it may also be noted that alternatively, it may shrink to form a flatter structure in the shape of a bowl turned upside down. The result of all these changes is a fairly slender tower-like structure, highly articulated, in which the original main part—the hemispherical dome—loses steadily in importance, while interest shifts to those parts, which at first played a secondary role.

This new element was added at Gandhara region and further flourished in Central India and in the South in the Gupta and post-Gupta Amaravati region. This new element in Indian *stupa*-architecture is the circular base of the earliest *stupa*, replaced by a square socle, which consisted of several layers, with flights of steps on all four sides leading up to the processional path at the foot of the *stupa* proper. This socle is likewise articulated by pilasters, arcades and niches with figures. On a substructure of this kind there rises the actual *stupa*, with its cylindrical basements below a hemispherical dome. This popular type of *stupa* was built between c. 150 and 400 A.D.

The important fact is that the new element of architectural feature of Indian *stupa*, mentioned above, exerted a strong influence and became the direct prototype of the further developed architectural feature of Thai *stupa* (*Pra Chedi*). The wave of artistic movement from India to Thailand represents a period of two generations.

The first or earliest wave of artistic influence brought the earliest Buddhist *stupa*-architecture as at Sanchi to be the original prototype of the Thai *stupa* in an irregular way, because the style of *stupa* which the Thai *stupa* received was through Ceylon. But the second or later wave of artistic movement was the direct result of the new type of Indian *stupa* attached to the typical *Pra Chedi* of Thailand, as is evident from the architectural features of the later Thai style of *stupa*-architecture, in the Ayudhya period (1350-1767 A.D.). This later element is no doubt pure Thai artistic craftsmanship.

The new element of Thai *stupa* which directly borrowed the influence of *stupa*-architecture from India is the *stupa* of Northern part of Thailand. The period of construction may be assigned to 12th or 13th century A.D. onwards. In Sukhothai Kingdom in upper north part of Central Thailand, we have the new style of Thai *stupa*-architecture in the form of slender step tower, consisting of cubes placed one above the other, gradually decreasing in size. The walls are vertical, with the niches framed by pilasters, in which

large Buddha Images are placed. This element was certainly adopted from the later *stupa* prototype in India.

The best example of this category is the *stupa* at *Wat Kukut* in Northern Thailand. It was formed by a cubical solid mass having four niches at its sides containing images of Buddha in high relief or round relief. This cubical mass is superimposed by one or more storeys and crowned by the bell-shaped dome-*stupa*. If the structure is hollow, then one of the niches serves as entrance door. These features clearly indicate the imitation form of Later Indian *stupa*-type in many aspects.

In the Sukhothai period, though we can see strong influence of Sinhalese art and architecture in the religious building construction, nevertheless one type of Sukhothai *stupa* architecture has its architectural feature resembling closely with the later prototype of Indian *stupa*-architecture. The feature consists of tall rectangular base, sometimes decorated by niches with Buddha Images, crowned by a round bell-shaped dome *stupa* and surrounded at the four corners by smaller *stupas* of the same type with a middle one. This is the style which was derived from the Indian type of *stupa* in the Gupta period, for that matter.

Thus, it can be said that the later *stupa*-architecture of India of the first phase of Christian Era directly became the prototype of Thai *stupa*, which is evident from the transformation of the earliest *anda* or dome-shape into hemispherical shape, into cylindrical or rectangular shape decorated at its four sides with the niches and pilasters. The niches were used to house the Buddha Image, which faced towards the four directions. This portion appears in both Indian later-type *stupa* and Thai later-type *Pra Chedi*. The other portion is the superstructure of *stupa* in the form of dome-shaped *stupa*. This feature first appears in Indian *stupa*-style and then is transferred to the Thai *stupa*-style.

Though the *Pra Chedi* of Thailand first adopted the influence from later Indian *stupa*, it adopted new elements. It was in the Ayudhya period. The new type of *Pra Chedi* was constructed by adding four niches. The beautiful architectural group of the three *Phra Chedis* of *Wat Pra Sri Sanpet* in Ayudhya province shows this type at its best. The outline of *Pra Chedi* becomes slenderer and slenderer losing its monumentality. Generally this type of *stupa* is hollow—one niche serving as an entrance door and the interior containing, as usual, the Buddha Images. This is the further development of Thai *stupa* which, no doubt, still preserved the early style of Indian *stupa*-architecture in their features. This can be seen even today in ruins in Ayudhya province of Central Thailand.

COMPARATIVE STUDY OF THE "SIKHARA" TOWER OF HINDU TEMPLE AND "PRA PRANG" OF THAILAND

There are two types of *stupas* in Thai Buddhist Art. The first type is called in Siamese *Pra Chedi*, while the other type is known as *Pra Prang*. The *Pra Chedi* of Thai *stupa*-architecture, as stated earlier, has the architectural characteristics similar to Indian Buddhist *stupa*. The latter seems to be earliest prototype of Thai *Pra Chedi*, both directly and indirectly. But, the *Pra Prang* or peculiar Thai *stupa*-form like corn-cob shape adopted the style of the Khmer tower of temple-architecture in Kambuja.

But, according to scholars, the earliest or original prototype of the two architectures came directly from the typical *Sikhara* tower of Hindu temple in India. The *Sikhara* tower of Hindu temple in North and South Indian architecture—Indo-Aryan and Dravidian styles—was the real prototype of *Pra Prang* in Thai architecture.

The temple-architecture of India during the post-Gupta period can be broadly divided into two groups: North Indian and South Indian architecture. The Hindu temples of both styles marked the great architectural evolution in the post-Gupta period. This artistic activity witnessed the growth of several schools of art such as Pallava, Chola, Pandya, etc. The outstanding feature of both the styles is the fine *Sikhara* tower of the main sanctuary. The best example of this form of architecture may be seen in the Orissa groups of temples at Bhubaneshwar and Puri. The temples of Lingaraja, Parasaramesvara, Rajarani, and Meghesvara, for instance, are some of the perfect specimens of this *Sikhara* style.

This type of temple consists mainly of two parts—the *cella* or *sanctum* roofed by the *sikhara* tower and

a *mandapa* or porch in front covered by a low pyramidal roof.⁴ The *sikhara* tower is in the form of curvilinear spire, built over the shrine. The shape of the *sikhara* or spire is determined by corbel-method of construction, which lends itself to height but limits the span.

In the Northern style of Hindu temples, the *sikhara* tower looks like a solid tower with curvilinear vertical ribs bulging in the middle and ending in a very narrow necking covered by a distinct ribbed piece of round stone known as the *amalaka*. But the *sikhara* tower of the Dravidian or South Indian style has the appearance of straightlined pyramidal towers, made up of a series of gradually receding storeys divided by horizontal bands and ending in a dome or occasionally a barrel-roofed ridge.

But, the general architectural feature of the *sikhara* tower consists of a *mandapa* or sanctum in the form of a porch in front, attached to the *sikhara* tower and the latter itself raised on the basement or a plinth (*pista*). Next is the cubical portion (*bada*). Above this lowest portion is the tall middle portion or *chhapra*, the flat fluted disc or the large ribbed, circular member called *amala* or *amalasaraka*. The *amala* was crowned by a *kalasa* or the pitcher-finial. The spire of the *sikhara* tower was initially of three vertical projections. All such projections are covered with a mesh of *chaitya*-dormers and the corners display in addition a series of small *amalaka* at the angles to demarcate the division of the spire into compressed storeys.

Another important feature of this architecture is the *griva* or the neck-like construction which terminates the spire of the *sikhara* tower. The lowest portion of this structure (*bada*) is called *garbha* or chamber and the *griva* or neck-like portion is sometimes called as *devagriha* (god house). The *kalasa* or the topmost feature of *sikhara* tower is known as the *kumbha*.

The *mandapa* or *jagamohana* (hall) is the square building or assembly hall. This *mandapa* was invariably of one storey only and the elevation of each consisted of two parts, a cubical portion (*bada*) below, and a pyramidal roof (*pida*) above. This pyramidal roof (*pida*) is in the form of horizontal tiers. Above the *pida* or horizontal tier there is the neck-like structure called *ghanta kalasa* mounted by the flatted circular superimposed one another in three storeys and the topmost portion is the *amala* or large ribbed, circular member like that of *sikhara amala*, attached with the *kalasa* or *kumbha*.

It is generally believed that the Thai *Pra Prang* originated from the corner tower of the Khmer temple in Kambuja. But the Khmer corner tower also derived its style from the original prototype—the *sikhara* tower of the Hindu temples. The *sikhara* tower of the Hindu temple is, therefore, the earliest prototype, and the corner tower of Khmer temple with its corn-cob shape is the recent prototype of *Pra Prang* of Thailand.

The *Pra Prang* is square in plan and domical in roofing. It rises elegantly from a large base to an elliptical shape, designed as very fine in outline. As usual, it has three niches and one entrance door reached by the means of a very steep staircase. There is a porch attached in front of the *Prang* structure. This porch or *mukhasan* (in Thai) was raised on the high basement side by side with the *Prang* structure, in the same way as we find in the *sikhara* tower and the *mandapa* or *jagamohana* of Hindu temple.

As regards the diagram of Thai *Pra Prang* there is the *Isvaravachara* or the thunderbolt of Siva and below it there is the neck-like structure called, in Siamese, *chommolee*. The whole structure is decorated in round side with the motif called *Bua Klibkanuan* or the jack-fruit petalled-lotus. The *bua klibkanuan* separates each other by the portion, called *chumcharanam*. At the lowest storey of *bua klibkanuan* there is the decoration of *Garuda* or demon statue in the posture of carrying the spire of *Prang*, called in Thai, *Krutbaek* or *Marabaek*. This decoration is attached to the plinth of the first part of the *Prang*, which is called *Thanchaengbat* or the rim-bowl pedestal. Then it is the porch, attached at front of each side of the *Prang*, which is called *mukhasan* meaning the front porch. It is square in plan with the entrance-door in front of the structure.

On the top of the entrance-door there is a small bell-shaped stupa called *Chedi-Yod-Mukdet* (in Thai). The roof of this porch is in the shape of flatted rectangle in length, superimposed upon each other in two storeys. The front gable which is placed over the entrance-door of this porch is called *Mukdet*.

The middle or second part of the *Pra Prang* has four niches attached to the structure. These four niches face towards the four directions. They are called *Zhumti* meaning the direction-arbour. Usually,

the four niches are used to house the Buddha Image in the standing posture. The basement of this middle part has the shape of reduced angles or corners called as *Thanbua* or lotus-pedestal.

Lastly, the third or lowest part of the *Pra Prang* is in the form of successive reduced angles storey basement superimposed upon each other called in Siamese *Thanbualukfak*. The lowest storey of this basement is called *Thankhaeng*. In other words, the diagram of architectural characteristics of *Pra Prang* are the classical *Pra Prang*, which combined in it the style of both the early diagrams and the new elements of architecture introduced about the end of the 17th century A.D., which can still be seen.

In the *sikhara* tower of Hindu temples the *kalasa* (or *kumbha*) meaning the pitcher-finial seems to correspond with the *Isavaravachara* on the summit of the *Prang* spire. The position of both of them is the same, but the shape is slightly different. The *kalasa* is round-ball in shape while the *Isvaravachara* is tapering with several pointed-end blades. This is the shape of the trident, one of the symbols of Lord Siva. This *kalasa* in its further development in style became the *Isavaravachara* of Thai *Pra Prang*.

The *amala* or *amalasarak* roughly corresponds to the *chommoli* or neck-like structure of *Pra Prang* in Thai architecture. But the functions of the two are different. The *chommoli* became the neck of *Prang* spire instead of neck of *sikhara*—the *griva* or the *devagriha*. Thus, the absence of the *griva* or neck of structure in Thai *Pra Prang* shows that it was not imitated.

The comparison between the *sikhara* tower and the actual *Prang* part of Thai architecture shows that the *amala* and the *bhumi* of the Indian *Sikhara* tower correspond with the *buaklibkanuan* and *chumcharanam* of Thai *Pra Prang*. The *amala* of Indian *sikhara* has the shape of small ribbed, circular member, while the *buaklibkanuan* or motif of lotus and jack-fruit-petal has the shape of slender and tapering long slab. But their functions were one and the same and the projections of both the Indian *sikhara* tower as well as Thai *Pra Prang* are covered with a mesh of *chaitya*-dormers (in Indian *Sikhara*, *bhumi* and in Thai *Prang* *chumcharanam*), and the corners display in addition a series of *amala* in Indian *sikhara* and *buaklibkanuan* in Thai *Prang* at angles to demarcate the division of the spire into compressed storeys. In other words, the *buaklibkanuan* and *chumcharanam* on the spire of Thai *Prang* imitated the style from original *amala* and *bhumi* type of the actual *sikhara* of Hindu temple.

In the middle part of Indian *sikhara*, we have the *jangha* or the corner-line of *bada* or chamber wall. This *jangha* corresponds to the upper portion of the middle part in Thai *Prang*. But, the *Prang* is in the form of redented structure which is reduced at every corner and angle of wall and plinth. The *pista* or basement, rectangular in plan in Hindu *sikhara* became the original prototype of the plinth or *thanbua* (in Thai) or lotus-basement of Thai *Pra Prang*.

Now we come to consider the *mandapa* of the Hindu temple. It has the close resemblance in architectural features with the *mondop*, which is one of the special Thai religious structures. The first part of the *mandapa* is the roof structure in the shape of pyramidal roof in successive superimposed storeys and crowned by the neck and the *amala* as well as the *kalasa* or pitcher-finial on the summit of structure. But this architectural feature does not appear in the front porch *mukhasan* of Thai *Prang*. The latter is formed by the flatted rectangular shape in length, roof superimposed in two storeys only, instead of the *ghanta kalasa* and *amala* of Hindu *mandapa*.

We have the entrance-door which is surmounted by the small bell-shaped *stupa* called *Chedi Yod Mukdet*. The roof of Thai front porch is not in the form of pyramidal roof like the Hindu *mandapa*. The Thai plinth became the redented basement by reducing the angles and every corner of the base-storey, showing little influence of Hindu porch of *mandapa*, attached at the Thai porch of *mukhasan*. It is the new element of architectural feature introduced in Thai *Prang*.

In conclusion, we may say that the *sikhara* tower of the Hindu temple was the original prototype of typical *Pra Prang* of Thai religious structure. But in the form of adaptation, the Thais did not imitate blindly and added a new element of their own which marks its novelty. The fact, however, remains that the Thai architects were indebted to their Indian masters for inspiration and workmanship in the construction of the *Prang* and *Stupa* or the *Pra Chedi*.

COMPARATIVE STUDY OF THE "CHAITYA HALL" OF BUDDHIST ROCK-CUT ARCHITECTURE IN INDIA WITH THE "BOT" OF THAI BUDDHIST ART

Roughly thinking, the interior part of the *Chaitya* Hall of Buddhist Rock-cut architecture in India is characterized by the barrel-like arched roof covering the rectangular plan of the hall. At both sides of the hall, there are two parallel rows of pillars with capitals to support the roof, and at the curved end or corner-end of the rectangular hall, there is the object of worship in the form of a *stupa* placed for the purpose of worship by the Buddhist devotees.

These ideas and principles of construction have been borrowed in the erection of the Thai *Bot* in the Buddhist monastery at its interior part.

In India, one of the architectural structures of early Buddhist art is the Rock-cut Temple. Side by side, with the *stupa* architecture which represents the earliest Buddhist monument of this country, the Rock-cut Temple architecture also plays an important part in the Buddhist art in India. This is the form of "Cave" architecture, which was developed in parts of Northern, Eastern and Western India and in the Deccan.⁵ The Buddhist Cave or Rock-cut architecture in India can be divided into two types—the *Chaitya* hall and the *Vihara* Cave.

The *Chaitya* hall is rectangular in plan and consists of a nave and two aisles with rows of pillars on both sides of the structure. These rows of pillars separated the nave from two aisles. Thus, the *Chaitya* is an apsidal hall excavated into the solid rock. These pillars support a curved roof resting on ribs in imitation of the barrel vaulting of a wooden structure. The other architectural feature of this *Chaitya* hall is the entrance which is formed by flat-roof supported by four pillars with a huge *chaitya* window above it separated by the cornice.

The character of the columns in interior part of the *Chaitya* hall is in the form of fluted column with first style of plain octagonal shape, later at the top of pillar in the shape of the pot turned face down and inserted above with the wooden stick. The upper end or capital of this pillar is formed by the motif of foliage or the lotus-petal. The further development of pillar in the *Chaitya* hall is that the capital of pillars shows the figure of four animals seated back to back. This is an influence of the Persian or Achaemenid architecture which flourished in India about the 4th-3rd century B.C.⁶ The last part of the *Chaitya* hall or most inner of its point-end area is semi-circular.

At this semi-circular end of the cave is the object of worship. This is the rock-cut *stupa*⁷ whose architectural characteristics consist of a high cylindrical drum, decorated with Standing or Seated Buddha images in the niches between the pilasters, and crowned above the niches by the graceful *makara* arch-motif. The drum supports the globular dome, with the usual pavilion (*harmika*) and a series of three umbrellas (*Tri-chatra*) one above the other.⁸ These architectural features are the best specimens which can be seen at the *chaitya* hall of Karli-Bhaja Caves (2nd century B.C.). Thus, the Buddhist *chaitya* hall is an expression in monumental form of the primitive hermit's cave. This hermit's cave, which had no artistic form, was developed into a magnificent shrine, where sacred relics could be kept and venerated.

The most perfect form of the *Chaitya* hall in India, besides the ancient Buddhist *chaitya* hall at Karli and Bhaja Caves in 3rd-2nd century B.C. is to be seen in the Ajanta Caves of the Gupta period of 3rd century A.D. and onwards, as well as at Nagarjunakonda (2nd or 3rd century A.D.).

The general feature of the *Bot* or temple-hall of Thailand is that, it has an oblong-ground plan. The Buddha Image stands on one of the shorter sides, with the entrance, opposite. Frequently the interior is divided by two rows of pillars to form nave and two aisles. But the principal architectural characteristics of the *Bot* in its interior portion are rectangular or oblong ground-plan with accentuated sloping roofs covered with glazed tiles in colour.

The *Bot* is raised over a basement and it may have one, two or three doors on both sides, front and rear. It may be a simple rectangular structure without any addition of porches or colonnades around it, or quite the opposite, it may have porches in the front and the rear or porches and a range of pillars around

it. The interior part of the Thai *Bot* may be formed by a simple ample nave or by a nave and two aisles with rows of pillars in both sides.

The earliest form of pillar is to be found in Sukhothai and Ayudhya period. They were octagonal or round with their capital in the form of lotus flowers. But in later period, as in the Bangkok time, the pillars are square in shape, with or without capitals. If the pillar has the capital, it is like the lotus flower with the petals of the flower more and more elaborated, turning it into more ornaments. It is said that the Thai pillar capital has no abacus.

In old Thai architecture, the interior pillars are generally enriched with painted ornaments. If the interior pillars were in wood, then their natural circular form was respected, the shaft was painted in red and enriched with gilded ornaments.

The inner end of the Thai *Bot* or temple hall is rectangular in plan, forming plane or straight line wall-shaped unlike the semi-circular end at the inner side of the Indian *chaitya* hall. At this inner end of plan there is the object of worship. The Indian *chaitya* hall has the rock-cut *stupa*, but in the Thai temple hall, at its end, is enshrined a large gilded Sitting Buddha Image modelled either in stucco or cast in bronze.

The large Buddha Image is placed over a high pedestal, whose rich ornamentation contrasts sharply with the plain modelling of the image and seems to symbolize the unrestfulness of our life in comparison with the serenity of the Enlightened One.

On account of the limited light the interior receives in general the walls are decorated with painting having a rather dark tonality. The large Buddha image is principally designed by its shining highlights, an effect apt to add a mystic touch to these holy interiors.⁹ The mural paintings painted on the wall and on the ceiling of the structure represent the episodes of the Buddha's life, the Jataka stories and celestial beings.

The doors and windows of the *Bot* are decorated with ornamental frames in stucco, gilded and enriched with glass mosaic. The panels of the windows and those of the doors are decorated outside with gilded lacquer ornaments while, in general, the interiors have mythological figures of guardians painted in vivid colours.

The roof of the *Bot* or Thai temple-hall is formed by accentuated sloping shape and the slight concave curve of these roofs suggests the abasement of the thatched bamboo roof caused by the heavy tropical rains of the prototype common house—the old Indonesian-Thai house. The superimposed layers of roof are characteristic of wooden structures due to the projecting additions to the main portion of the building, while the prominent projection of the eaves is typical in tropical countries to protect the building from sun and rain.

Of course, these features clearly show that it became more complex than the common house on account of lateral additions and the superimposed roofs. The lateral additions are meant to widen the interior and, as usual, a feature dictated by functional necessities becomes a characteristic of a style.

The Indian *chaitya* hall is the rock-cut architecture in the form of excavated cave inside the cliff of huge mountain. The builders in order to excavate or build the hall, had to depend entirely on the condition of the cliff of the mountain. Sometimes, they tried to make the structure in its peculiar form, but they could not do that, because the space of the hollow rock did not permit them to do it in that form.

But, in the case of the Thai *Bot* we find that the structure stands in open air. It did not use any such natural object as the mountain as in the Indian structure. So, the Thai builders, who were more experienced in this field, could do everything in its style as they liked because there was no limited conception.

The plan of structure in Indian *chaitya* hall was formed only in rectangular shape and the end of the plan was in the form of semi-circular *stupa* based on the availability of space on the rock-surface. But, in Thai *Bot*, the plan was rectangular like the Indian *chaitya* hall, but the end or inner portion of the structure has vertical line or straight wall, not in semi-circular form as it was built in the open air. The shape of structure may also be of different forms.

The roof of Indian *chaitya* hall formed a curved roof resting on ribs in imitation of the barrel vaulting of a wooden structure. These features were never repeated in the style of the roof in Thai structure. Though the roof is of bamboo or wooden structure, its form has accentuated sloping shape. There are several super-

imposed layers of roofs and it also consists of lateral additions to widen the interior. The superstructure above the roof of Thai *Bot* is the new element, not to be seen in India so far.

Again in a later period, there is the ceiling or lowest part of superimposed layer of roof in the interior portion of the Thai *Bot*. The ceiling is supported by rows of pillars with the lotus-flower capital. This marks the introduction of a new element, which has no place in Indian *chaitya* hall.

Some points of close resemblance can be seen in the presence of nave and two aisles of the interior part in both Indian *Chaitya* hall and Thai *Bot*. The rows of pillars in both sides of the Indian hall seem to be the prototype of rows of pillars in the interior part of Thai *Bot*. Though the characteristics of Thai pillars with its capitals in the shape of lotus-flower may have been adopted from the style of lotus-flower from Indian capital-on-pillar in *Chaitya* hall, the petal of lotus-motif in Thai pillar has its up petal-face, while in Indian pillar the lotus petal-face is turned downward. The shafts of pillars in both places are same. They were in the form of octagonal or round-shape.

In both the structures the rows of pillars are used to support the roof, but in Thai *Bot* they are used to support the decorated ceiling. The Thai builders had their own ideas and principles and they were skilful in erecting the rows of pillars in order to support the ceiling of the *Bot*. It was an innovation on the part of the Thai artists and it was the independent idea, which they did not borrow from India.

The best example of the *Chaitya* hall in India during the Gupta period is the Ajanta *Chaitya* hall, in which there are niches attached to the wall in both sides of the hall. In each of the niches, the Buddha Images have been placed, but it cannot compare with the Thai *Bot*, because the latter has the narrative mural paintings, which represent the new innovation not to be found in Indian architecture.

In the Indian *Chaitya* hall, the inner end of plan was formed in a semi-circular shape. The rock-cut *stupa* was erected to represent the object of worship by the devotees. The *stupa* is placed opposite the front entrance-door, in between or middle of the both rows of pillars which flanked the *stupa*. In interior part of the Thai *Bot* also at the inner end in vertical-line wall we find the large seated Buddha Images enshrined there, the purpose being the same.

The principal idea of *stupa* construction in Indian structure corresponds with the Buddha Image in the interior of Thai *Bot*.¹⁰ This style is said to have directly come from the original prototype of Indian *chaitya* hall, which is not correct.

On the other hand, it appears to be an independent idea of the Thai artists based on their simple conception as the Buddha image as the commemorative object of the Buddha himself, placed inside the *Bot*. The Thai artists enshrined the Buddha Image at the opposite side of the front part or entrance-door of the *Bot* in order to increase the mystical power of the Buddha Image to conquer the mind of the worshipper, who first entered the entrance door and when the door opened, the light came from outside, which added to the smile and graceful posture of the Lord.

The worshipper then started to walk by passing through the rows of pillars one by one and at last reached the holy area of the object of worship. This is a simple idea of construction which need not be borrowed from any other source. It was based on simple experience both in Indian *chaitya* halls and Thai *Bot*. Both styles, therefore, represent an independent idea, with no imitation or copy.

For instance, the Borobudur or Burubudur Temple, the Great *Mahayana* Buddhist monument in Central Java in South-East Asia region, consists in its plan of nine successive superimposed stone terraces, each from the bottom up to the top. The topmost terrace is crowned by bell-shaped *stupa* at its centre. Of the nine terraces, six lower terraces are square in plan, but the upper three terraces are circular in plan. These three uppermost circular terraces are encircled by a ring of *stupas* at its rim, each containing an image of the Buddha. The Buddha Image in these rings of *stupas* is only dimly visible through the lattice work of their bell-shaped *stupas*. The idea behind this construction symbolises the representation of *Arupa Bhumi* or region of formlessness, the Land of the God and the Buddha. This religious conception is the same as in the construction of the interior part of the *Chaitya* hall in India as well as in the *Bot* of Thai Temple-hall.

COMPARATIVE STUDY OF THE "MANDAPA" OF HINDU TEMPLE IN INDIA AND THE "MONDOP" OF THAILAND

The *Mondop* in Thailand was constructed either for library or to enshrine some relics and other important objects of Buddhism. For example, the *Mondop* of Saraburi province in Thailand contains the Foot-print of Lord Buddha, while the *Mondop* at Wat Phra Keo in Bangkok is used for library. Scholars generally believe that the origin and source of the construction of Thai *Mondop* directly came from the Indian prototype of *Mandapa*.

In the Hindu temple-architecture of Indo-Aryan style, the best specimens belonging to this group can be seen in Orissa and South India. They are large groups of Hindu temples at the city of Bhubaneswar and nearby vicinity. We have already discussed the architectural features of the Indian *Mandapa* and the Thai *Mondop* in the last chapter in detail.

A comparative study of the Indian *Mandapa* and the Thai *Mondop* leads us to believe that the Indian *Mandapa* constitutes the original prototype of the Thai *Mondop* through their close resemblance in architectural features. Both the Indian *Mandapa* and the Thai *Mondop* are square in plan. The whole structure of the Thai *Mondop* is divided into two parts. The lower part is formed by the plain wall with entrance-door leading to the interior part of structure or the range of pillars erected around the wall.

This lower part in the Thai *Mondop* is no doubt the same as the *Bada* or *Garbha*—the lower part of the Indian *Mandapa*. In *Mandapa*, the *Bada* part is the chamber which is also used to enshrine the object of worship such as the images of Hindu deities. In the same way, the lower part of Thai *Mondop* is also used to enshrine inside the hall the Buddhist holy object such as the Foot-print of Lord Buddha. The *Bada* of the Indian *Mandapa* has the cubical form corresponding to the lower or hall part of the Thai *Mondop* in the same cubical form. In some cases, however, there is a range of pillars to support the heavy weight of its pyramidal roof.

The *Pida* or upper part of the Indian *Mandapa* is no doubt the original prototype of the superstructure or roof of the Thai *Mondop*. Both of them have the pyramidal roof. In the Indian *Mandapa* roof is in the form of horizontal tiers while the roof of the Thai *Mondop* derives its style or conception from pyramidal horizontal tiers of roof of the Indian *Mandapa*. The superstructure of the Thai *Mondop* is formed by a curved pyramidal mass, characterized by several low domical roofs superimposing each other.

This style of construction came directly from the *Pida* or pyramidal roof of the Indian *Mandapa*. Again, the horizontal piece of stone-slab in Indian *Mandapa*, called *Paraghar* forms the internal portion between each pair of the low domical roofs of the Thai *Mondop*. The uppermost portion of the Indian *Mandapa*, called *Kalasa*, or the pitcher finial and the *Amala* or large ribbed circular member and the lowest neck-like structure (*Ghanta Kalasa*) seem to be a transformation of the form of slender pinnacle of the Thai *Mondop*, called *Yot* in Thai language.

Though the original prototype of *Yot* or slender pinnacle of structure in Thai *Mondop* is the uppermost portion of the Indian *Mandapa*, yet the shape of this structure changed into a new element of the spire of Thai *Pra Chedi* with bell-shaped dome and slender spire (the *Plong-Chanai*, *Pli* and the dewdrop, *Yad-nam-Klang* in Thai).

These transformations were due to the favourite style of Thai architecture, which was popular during that time. But the trace of Indian artistic influence on the *Mondop* is clearly visible. The new motif, which represents only the artistic workmanship of the Thai style of decoration, is the universal ornament called *Song Ban Taleng*—seen at each layer of the pyramidal roof. This motif is absent in the Indian *Mandapa*. However, it cannot be denied that the architectural characteristics of the Thai *Mondop* followed and adopted the style of the front porch or *Mandapa* of the Hindu temple of Northern or Indo-Aryan style. The traces of strong influence of the Indian *Mandapa*-architecture in the Thai *Mondop* can be seen even today in the well-preserved *Mondops* at Bangkok or Saraburi province.

COMPARATIVE STUDY OF THE OLD BUDDHIST "VIHARA" ("RATHAS") IN INDIA AND THE SUPERSTRUCTURE OF RELIGIOUS BUILDINGS IN THAILAND

Thai religious architecture consists of several types of buildings. They are the *stupa* (*Chedi*), the *Pra*

Prang (the second type of the Thai *Pra Chedi*), the *Bot* or temple hall, the *Wat* or Buddhist monastery, the *Viharas*, the *Mondop*, etc. Secular buildings also followed this architecture. Prominent among the latter is the *Prasat* or *castle* (pavilion).

There are several architectural characteristics of these buildings, which have adopted the style of construction and technique from Indian architecture, which forms its original prototype.

In this section, we would discuss only one important architectural feature of Thai religious buildings which owe their origin to Indian architecture. It is the *superstructure* or as we may call the *roof* of the *Mondop*, the *Prasat* and the *gateway* or entrance-door of Thai style monastery.

The style of Indian architecture which played an important role in this field is the monolithic temple architecture of India. It is called the '*Rathas*' (popularly known as the Dravidian style of Indian architecture), which were constructed in 6th century A.D. and attracted the notice of the world. The important centre of these monuments is *Mahabalipuram* (also called *Mamallapuram*), situated 36 miles south of Madras (in South India). It is an ancient port-town of the Pallava kingdom. The monuments, built in this town, are of two types—those hewn out of solid rock and those built of stone (rock-cut monolithic monument).

It was one type of Dravidian school of Indian architecture, consisting of ten *mandapas* or excavated halls and the seven monolithic *Rathas* which are in the form of old Buddhist *viharas*.¹¹ These *Rathas* of Mamallapuram later on became the original prototype of the construction of the superstructure of Thai architectural buildings such as the *Mondop*, the gateway of monastery and the *Prasat*.

Scholars generally hold that the idea and artistic inspiration of the superstructure of Thai religious building were directly borrowed from the style of *Rathas* or old Buddhist *viharas* at the town of Mamallapuram. A comparative study of the two shows that the *Rathas* of Mamallapuram have their style based on the pattern of older Buddhist monasteries (*Viharas*). They are square or oblong in plan and pyramidal in elevation.

The *Rathas* are no doubt one of the wonderful artistic achievements of the kings of the Pallava Dynasty of India, and also the finest artistic specimens of the Dravidian style of architecture (c. 600-900 A.D.). The seven *Rathas* at Mamallapuram were erected in the reign of King Narasimhavarman I (A.D. 640-48) of Pallava Dynasty, and this style flourished in South India till 674 A.D., when under the patronage of King Narasimha Mamalla the last great monolithic rock-cut Buddhist Vihara (Ratha) was constructed.

In shape and appearance, these *Vihara Rathas* seem to have been evolved out of a building composed of cells arranged around a square courtyard, the inner court being afterwards covered with a flat roof on pillars. In the course of time, as the community of Buddhist monks occupying the monastery increased, another storey was added and finally, the whole structure eventually being finished off with a kind of domical roof. In this rock-cut composition, the cells lost their original character and intention, and became modified into ornamental turrets, while other substantial alterations had been effected in order to make it suitable for its new purpose.¹²

The old Buddhist *Viharas* constituted a large square cubical hall over which there were two or three receding terraces with cells—abodes for the *Bhikkhus*. The structure was crowned by a small temple in the same form of the cells, the whole resembling closely the Mesopotamian temple. The storeys of the monolithic *Rathas* recede sensibly and so the motif of the cell was quite noticeable.

On the other hand, if we turn our attention to the architectural characteristics of the superstructure of the religious buildings in Thailand, we find that the physical figure of the architecture is derived from the *Rathas* of Mamallapuram. The feature of Thai superstructure consists of several terraces of structure superimposed upon each other from the bottom to the top in the horizontal line, and crowned by a spire in the form of bell-shaped dome with its slender pinnacle (like the superstructure of Thai *Pra Chedi*). Each terrace of the superstructure is decorated at centre and flanked in both sides with the motif which is certainly derived directly from the Indian *Cell* of *Rathas*.

Some scholars believe that the old Indian Buddhist *Vihara* in rock-cut *Ratha* style not only represents the original prototype of Thai superstructure of religious buildings, but also this Indian style of architecture was adopted by the constructors in several countries of South-East Asia, where the Indian art and

culture spread. This Indian style is to be seen in the superstructure of the religious buildings of Burma, Cambodia, Laos, Champa and the island of Java.¹³

The influence of Indian architecture of *Rathas* is clearly visible again in the form of the superstructure on the pyramidal roof of the *Mondop* in Thailand. Each layer of the pyramidal roof of the *Mondop* is decorated with the Thai special motif in order to represent the window of the superstructure. This style closely resembles the shape and form of the *cell* or window of the *Rathas*.

In fact, the superstructure which is in some cases in the form of wooden superstructure, was formed by a series of receding storeys enriched with the same decoration which is borrowed from the Indian *cell* of *Ratha* architecture. In the style of the Thai gateway also we find that the superstructure on the topmost portion of Thai gateway of the monastery represents the imitation of the figure of *Ratha*—especially the typical Northern Thai gateway which was erected in the area of the monastery in Northern provinces of Thailand.

The feature of Thai Northern Gateway was adopted from the original style of construction from the cells representing the window or ornamental turrets in each receding terrace of the *Ratha* structure. The architectural features of the Thai Northern Gateway of monastery are formed by superstructure of series of receding storeys superimposed upon each other. In the middle of each storey there is the motif of window or turrets, which as regards its shape and function is the same as the cell or ornamental turret on the *Rathas*. At the corner of four sides in each receding storey of the superstructure on top of Thai Northern Gateway, we have the design of small *stupas* raised on vertical line. These small *stupas* no doubt have been adapted from the style of the original prototype *cell* of the Indian *Rathas*.

Thus, it may be concluded that the *Rathas* of Mamallapuram created in the form of old Indian Buddhist *Vihara* are the original prototype of the superstructure of Thai religious buildings. As we know, the cultural and artistic activities of the Pallava dynasty in South India spread to other regions outside India, when the Pallava artists came to settle in these regions. The area of Ceylon, Java, Sumatra, *Suvar-nabhumi*, and Malay Peninsula became the habitation of the Indians who came from the Pallava kingdom during the 6th century A.D. and onwards.

The whole area in northern part of Malay Peninsula, now comprising the several Southern provinces of Thailand such as Chaiya, Surathani, Nakon Sri Tammarat, etc. is full of the traces of artistic monuments as well as antiquities of Pallava workmanship. In Central Thailand also, we find the Pallava artistic workmanship in the Provinces of Nakon Pathom, Ayudhya and Lopburi, as in North Thailand, we also find the Pallava artistic objects in Chiengrai, Chiengmai and Lamphun Provinces. Besides Thailand, Pallava art also appeared in Cambodia, Champa, Funan, etc.¹⁴ Thus, it can be said that the Pallava artists became the teachers of indigenous architect in order to build the religious buildings. They also taught the technique of the construction of the superstructure on religious buildings through illustration of the style of *Rathas*, which formed the prototype of the former structure.

COMPARATIVE STUDY OF THE "GOPURAM" OR INDIAN GATEWAY AND THE THAI GATEWAY OF RELIGIOUS BUILDINGS

Thai religious buildings are concerned mainly with the *Wat* or monastery. It refers to a group of religious buildings generally enclosed by a wall with gateways. In this section, we propose to trace the significance of the gateways which surround the *Wat* or Buddhist monastery in Thailand. They can be compared with the *Gopuram* of the Indian gateway architecture. The comparison is necessary to understand the origin, direct or indirect, of certain features of Thai architecture. The Thai gateways have such a variety of designs that one could say that each *Wat* or monastery has a type of its own. In these gateways we have reminiscences of Indian forms.

As stated earlier, the Thai gateway has its superstructure which in its style bears the strong influence of the Indian old Buddhist *Viharas* (*Rathas* of Mamallapuram). In the same way, the *Gopuram* gateway has close resemblance with the *Rathas* or it may be said to represent further development in architectural

features of original *Rathas*. Both styles of gateways came from the same artistic source, but as regards their elements and form they differ much from each other.

The Chola dynasty which supplanted the Pallavas in South India introduced a new innovation in the temple-architecture of Dravidian school. It is said that a new development was slowly taking place in Chola architecture which was destined to modify Dravidian architecture in later times. This was the addition of a huge gateway to the enclosure of the temple called the *Gopuram*. As regards the general features of the *Gopuram*, it came to be multiplied and gradually assumed huge proportions in the form of a large number of superimposed storeys like the temple itself.

Ultimately the gigantic *gopurams* came to occupy the dominant place by their towering height and lavish decoration, while the central shrine, being less imposing was reduced to comparative insignificance.¹⁵ The *Gopuram*, though represents the new element in the development of architecture in Dravidian style, under the patronage of the kings of Chola Dynasty (900-1150 A.D.), the strong influence from the late Pallava architecture, especially the style of *Rathas*, was still at work in its construction. In fact, the style of the three *Rathas* at Mamallapuram, namely the Bhima, Ganesh and Sahadeva, later on became the source and prototype of the construction of the *Gopuram* gateway.

The Bhima, Ganesh and Sahadeva Rathas are oblong in plan and are based on the architecture of the Buddhist *Chaitya* hall. They are two or three storeyed and are surmounted by a barrel keel roof with the pinnacles and *Chaitya* gable at the ends. This multi-storeyed structure with its barrel roof we find in the beginning of the stupendous Dravidian *Gopurams*.

The later *Gopuram* is the huge gateways which rises from a huge rectangular mass of stone masonry pierced with a gateway in the centre. The tower goes up, tier upon tier, in a diminishing upward sweep, often to a total height of 150 feet. On the flat summit of the tapering structure rests an elongated barrel-vaulted roof with gable ends that remind us of the keel roof of early Buddhist *Chaitya* halls. The entire surface of the *Gopuram* is converted into a pulsating mass of gods and goddesses, angels and demons, who inhabit the world of Hindu mythology.

As regards the Thai gateway, it is not possible to compare it with the *Gopuram* either in point of its exterior or the whole shape of structure with that of Indian *Gopuram*. It can be noticed that only the decoration of the superstructure of the Indian *Gopuram* as well as the Thai gateway has close resemblance bearing strong influence of the *Rathas* or old Buddhist *Vihara*. The tower of the Indian *Gopuram* is very high and for this reason, although retaining the same architectural elements of the *Vihara*, the Indian *Gopuram* terraces became horizontal tiers projecting very little on one another. On the contrary, the Thai gateway is much shorter and as such its approaches are more of the *Vihara* prototype because the storeys recede sensibly, the motif of the cell being noticeable. Only this portion between the Indian and Thai gateway can be compared while other features of the *Gopuram* are conspicuous by their absence in the style of the Thai gateway.

The Thai gateway represents the short and low structure, crowned by the superstructure which is derived from the *Ratha* architecture. But, a new element of architectural feature was also introduced in the Thai gateway which has nothing to do with the Indian *Gopuram*. For instance, the gateway of *Wat Benjamabopitra*, the Marble Temple and the *Wat Mahadhatu* in Bangkok have one or three openings with a triangular arch enriched with the universal *Naga* (serpent) motif harmonizing with the main structures, which have always triangular gables.

SCULPTURE

COMPARATIVE STUDY OF THE BUDDHA-IMAGE OF GUPTA AND POST-GUPTA ART SCHOOLS OF INDIA AND THE THAI DVARAVATI ART

The Dvaravati school of art is the earliest Buddhist art in Thailand. It is also known as the art of pre-Thai period. As noted earlier, it flourished in Indo-Chinese peninsula of South-East Asia before the political domination of the Thai people there. The Dvaravati school of art borrowed the style of artistic

workmanship from the classical Gupta and post-Gupta schools of art directly or indirectly.

The main sculptural production of both Gupta and post-Gupta schools and Thai Dvaravati school is the Buddha Image. There are some similar features between the two images, and the trace of Indian influence of sculptural production can still be seen in the style of Dvaravati image. No doubt, the latter seems to follow the principle of Buddha Image-creation of the Gupta artists. But, it cannot be said to be the prototype of Dvaravati image due to many differences between the two.

First, the sculptural features of the Buddha Image belong to the Gupta and post-Gupta art, which can be seen in the Buddha Image characterized by beautiful curly hair on the head. There is graceful ornamentation of different kinds in the halo of the Buddha Image and the webbed fingers. The face of the image has the smooth and ovoid shape of an egg, the forehead is curved like the form of a bow, the eyebrows are like the bow having half closed eyes, hooked nose, torso broad in the upper-section and a small waist. The robe arrangement or drapery is in the form of thin like wetting cloth folded attached with the body of the Buddha.

The image of post-Gupta art from the close of the 6th century A.D. onwards was characterized by his upper garment (robe) forming a spacious niche for the figure. The smooth and rounded torso and legs protude from this niche. The hems of the robe hang down from the wrists to the lower part of the legs in an unbroken sweeping curve, but at the bottom there are frequently angular shapes which project outwards. The robe clings to the volume of the body and there is a tendency towards stereometric treatment of certain elements. There is also a pronounced angularity in the basic structure.

As we have noted earlier, the Buddha Image of the Dvaravati school was characterized by small *ushnisha* or protuberance of the skull, distended ear-lobes, spiral hair curls, the elliptical form of the face, the prominent, bulging upper eyelids, the lightly outlined eyebrows in the form of a swallow springing from the top of the nose-bridge, the long eyebrow and unsmoothed forehead. There are also large hands and feet. The limbs appear from under the robe like a nude sexless body under a fine diaphanous cloth. The robe consists of a short form and a long form, the short robe-end placed over the chest and nipple, and the long robe-end spread down up to the navel.

There is halo behind the Buddha's head in the Standing Buddha Image. This halo differs from that of the Gupta image, as the latter image has the form of round and circular halo, but in the Dvaravati image, the halo has the form of carving, the curved line around the head of the Buddha, formed to a pointed end on the topmost of halo itself.

From the above, it is clear that there is the trace of artistic influence of Gupta style on the Dvaravati image—especially the *ushnisha* or protuberance on the Buddha's skull down to the neck. In both styles, the Buddha has spiral hair-curl on the head and on the *ushnisha* also, the characteristics of eyes, eyebrow, forehead, nose, face, mouth, etc. of the Dvaravati image no doubt represent the influence of the Gupta image, though in some cases these forms differ.

Thus, as regards the style of the upper part of Buddha body, the Dvaravati artists seem to follow, in many respects, Gupta workmanship. The broad shoulder and small waist of the Buddha torso in Gupta style can also be seen in the torso of the Dvaravati image, and also in the garment of the image.

It seems that the Gupta artists got inspiration from the mode of wearing *sari* by Indian women in their conception of garment on the Buddha Image. The *sari* is always a thin fabric just like the Buddha robe. The *sari* was ultimately responsible for the original prototype of the creation of the garment style of the Buddha Image in India in the Gupta period and earlier.

Besides, in the Dvaravati image, the face and head along with torso of the image have close resemblance with that of Gupta image, though the style of garment (robe) represents one and the same style in both. These two common features lead us to conclude that the Gupta art is the truly original prototype of Thai Dvaravati art, although there are other several sculptural features which differ sharply such as the halo or stone slab behind the head of the Buddha. The Dvaravati halo takes its new developed form far advanced from the old-fashioned Gupta halo.

It may be suggested that in the Gupta period, Indian artists came from India and settled in Dvaravati kingdom. They taught the technique of the creation of the Buddha Image to the indigenous *Mon* artists,

In course of time, the original Indian masters of art passed away and the local artists had to create the image following the old style of art learnt from the Indians. But in some cases, they also created the new element instead of imitating the old one, as may be seen in the halo of Dvaravati Buddha Image.

Other distinguished features of Gupta and Dvaravati images are to be seen in the case of Standing Buddha Image. The lower part of Buddha's body in the Gupta image is in the form of the lean or atrophied calf, but in Dvaravati image and the later Thai Buddha images it is like the plump calf. It may be suggested that this style of creation is based on anthropological character.

The Gupta artist adopted the style of the Buddha's leg and calf from the physical body of the Hindus whose physical features, especially from the waist downward upto the knee, are in the form of calf having lean and atrophied portions. This anthropological character was adopted by the Gupta artist in order to create the Standing or Seated Buddha Image. On the other hand, the *Mon* artist of Dvaravati created the Buddha image on the basis of their observation about the physical body of the *Mon* race and also human-race inhabiting the Indo-Chinese peninsula, whose legs and physical features are generally in the form of round and plump calf. This element was transferred to the shape of the Buddha Image, which very much differs from the lean calf of the image in Gupta model. The *Mon* artists of Dvaravati kingdom thus had their independent thinking in this respect, though they imbibed influence from the Gupta model.

In the case of Standing Buddha Images, for instance, of the Gupta school, the right hand alone performs the gesture, while the left hand grasps part of the robe. But the Dvaravati image usually makes the left hand perform the same gesture as the right hand. This shows that, though slavish imitation of Indian art was the rule in the beginning, later on many changes were effected, and very few such images have been discovered in Thailand which can really be attributed to the Dvaravati or some later Thai school of art.

COMPARATIVE STUDY OF THE SCULPTURE OF PALA ART OF INDIA AND THE SRI-VIJAYA ART OF THAILAND

The kingdom of Sri-Vijaya was one of the most powerful kingdoms in South-East Asia between the 8th and 13th centuries A.D. The political and cultural domination of Sri-Vijaya kingdom extended to the islands of Sumatra, Java, Borneo, the Malay Peninsula and Southern portion of Thailand.

As noted earlier, in Sri-Vijaya art, most of the sculptural productions were dedicated to the *Mahayana* deities, chief among them being *Bodhisattva Lokeshvara* and *Mahayana* goddesses. The style of creation follows the Javanese art of sculpture due to the close political and cultural contacts between these countries. The creation of *Bodhisattva Lokeshvara* was popular among the towns of Sri-Vijaya kingdom. They include the islands of Sumatra, Java, Borneo and further up to the Malay Peninsula including the Southern provinces of Thailand.

Scholars generally believe that in the field of sculpture, the Sri-Vijaya artists followed the style of the Pala school of sculpture. It was Pala art (the *Mayayana* Buddhist art), which flourished in Bengal and Bihar—in the Eastern parts of India under the domination of the Kings of the Pala Dynasty.

During the heyday of the Nalanda Buddhist University in Bihar under the patronage of Pala kings, a large number of monks and scholars from overseas Buddhist countries such as Java, Sumatra, countries in Indo-Chinese Peninsula in South-East Asia, Japan, Korea, China, and other places came to study the religious doctrine and philosophy in this great University. By the way, the Indian Buddhist missionaries also travelled from India to Java and other island-countries, they took with them elements of Indian culture and artistic activity. Hence the influence of the Pala school of art in South-East Asia.

The Pala artists had created several images of Buddhist divinities of *Mahayana* conception. They were Buddha Images as well as the statues of *Bodhisattvas*. It is said that the latter statues of Pala workmanship have close resemblance in its features with the statues of Sri-Vijaya art.

The images of *Bodhisattva Lokeshvara* of Pala school are generally high-relief statues associated with stone slab with statue background. The main figure is placed in the middle of background. As regards the representation of *Bodhisattva*, the image is placed in centre, flanked on one or both sides by the orna-

mentation design such as the lotus flower with its bud and other flower-designs. The shape of image represents lifeless design. The decorated line of head-dress, the sacred thread on the body of the *Bodhisattva* and necklace or other ornaments are all in deep and clear relief, sometimes looking like the work of a machine, and not by the sketching of hands. In fact, the entire design seems lifeless, rough and heavy. The body of the *Bodhisattva* is rather stiff and heavy and not in the natural form.

But the sculpture of Sri-Vijaya art, especially the statue of *Bodhisattva Lokeshvara*, bears altogether a new conception which is far better than the Pala image. One of the most beautiful objects in the National Museum, Bangkok, Thailand, is the statue of *Bodhisattva Lokeshvara*. This statue has led scholars like Reginald Le May and Stella Kramrisch to suggest that it bears the influence of the *Bodhisattva* of the Pala model.

The outstanding feature of this statue is the sacred thread running from the left shoulder down the body and reaching below the waist. This is part of the sacred thread of the Brahmana or 'twice-born' which is clear from the object on the back of the figure. The face and the torso of statue is in the form of curved exterior line in lively position and full of sensitiveness. The ornamentation design on the top of the arm and the ornament on the breast are really beautiful and natural. The head-dress of *Bodhisattva* is clear having good composition and the large shoulder and small waist are in harmony and well balanced, making the statue graceful—not stiff or heavy.

Thus, while the Pala statue of *Bodhisattva* is rather stiff and heavy and lifeless, the Sri-Vijaya image is graceful, soft and perfectly natural. It is the balance in rhythm of exterior line and statue-composition which make the statue round slightly with an impressive composition. The sketching exterior line of figure of Pala art is stiff and heavy deeply and clearly visible on the other hand, the exterior or outline of Sri-Vijaya statue is soft, graceful and full of natural representation. The ornamentation design of Pala image looks stiff and complex, but in Sri-Vijaya image it is clear and in the form of regularly rhythmic movement.

Thus, a comparison of the two styles of images clearly shows the Pala influence, but the Sri-Vijaya sculpture is much more developed than the original prototype.

THE PECULIAR FEATURES OF SCULPTURE IN LOPBURI ART IN THAILAND

The school of Lopburi art (11th-13th century A.D.) flourished in the area, which now comprises the North and Central parts of Thailand. It is the Khmer art in conception due to the Khmer domination over these areas. The Khmer political and cultural stronghold was in the town of Lavo or Lopburi, now also called the Lopburi school of art. The architecture and sculptural achievements of this school show the strong influence of Khmer artistic inspiration and workmanship.

It is true that Khmer art is a later descendant of Indian art, and it owes its origin to the Indian prototype but it is also equally true that the Khmer art introduced a new element in its artistic creations which is not to be seen in Indian art. And a time came when Khmer art surpassed its Indian prototype.

The Khmer element of Lopburi school also falls in the same line, especially in the field of sculptural production. The most peculiar feature of Lopburi sculpture marks the new phase of artistic evolution in the study of Buddhist Art in South-East Asia. These sculptures followed the style and technique of Khmer sculpture of early Khmer empire such as the sculpture of the Angkor Vat and Bayon schools.¹⁹

The outstanding feature of sculpture in Angkor Vat or Bayon school of art as well as in Lopburi school is the creation of Buddha Image. The main type of Buddha Image during this period is the Buddha seated under the *Naga* (great serpent) which is nowhere seen in Indian sculpture of the period though we have Buddha Images of different postures and attitudes (*mudra*). This Buddha Image is called *Pang Nakprok* (in Thai) or the Buddha seated under the hood of *Naga* head. Though the *Naga* has a distinct place in Hindu mythology as well as iconography, it is conspicuous by its absence so far as its association with Buddha Image is concerned.

But it is obvious by its representation in Khmer and Thai art. In the Lopburi art the Buddha is seated under the seven-hooded, uncrowned *Naga* head, which is spread out to cover the head of the Buddha as

a shelter. The body or coil of the *Naga* became the background of the image. The pedestal of the Buddha is now not in the form of lotus-flower (*Padmasana*) like in Indian art, but in the form of three circles of coil or body of the *Naga* itself which coiled in three layers one superimposed on the other. This is the specialized feature of the Buddha Image, which we find in Khmer and pre-Thai art of Lopburi.

What is the original source leading to the introduction of this gesture of the Buddha under the *Naga*? As we know, the *Naga* is associated with the history of the life of Lord Buddha, as told in the Jataka stories and other Buddhist literature. We are told that when the Buddha was meditating a terrible storm rocked the area and there was much of rainfall. The *Naga* king named *Muchalinda Nagaraja*, who was living in the large pond near the *Muchalinda* tree (under which the Buddha was seated), then appeared there and through his miraculous powers spread out his seven-hood head to cover the Buddha to protect him from the strong storm and heavy rainfall. The *Naga* King coiled his body into seven circles surrounding the Buddha and the tree to save it from the storm, till the rain stopped. Later, *Muchalinda Nagaraja* disguised himself in human form and came to pay homage to Lord Buddha.¹⁷ This story later on became an important source of inspiration as regards the creation of the special type of the Buddha image, called Buddha under *Naga*—*Pang Nakprok*.

Besides this, we are also told that through the cruel machinations of the Hindu ascetic, the Lord was once bitten by a reptile but he survived and showed kindness¹⁸ to the cruel animal. The ascetic, thereupon, became a follower of the Buddha. Thus the *Naga* became quite important in the history of the Buddha's life. Notwithstanding this association of the *Naga* with Buddhist history, the Indian sculptors had ignored the Buddha seated under the *Naga*, although we have many representations of the *Naga* in early Indian sculpture and iconography. We also know that *Naga* worship has been very popular in India since times immemorial. Many theories have been advanced but the fact remains that the Indian artists did not care to think over this aspect at all so far as the Buddha Image in India is concerned.

The Khmer artists of early period were master builders, who followed and adopted the style of art from India as well as the ideas of Indian mythology and legends and transferred these to their very fine and peculiar art and architecture. The sculpture of Khmer art is mainly concerned with Buddhism and there are several images of the Buddha.

In the artistic creation of Angkor Vat and Bayon periods, the Buddha Image is seated under the *Naga* and this style was adopted by the artists of the Lopburi school. The Buddha is seen seated on the coil of the *Naga* in the gesture of meditation (called *Samadhi Mudra*) with both hands lying on the lap, the right hand lying over the left hand. This gesture the artists imitated from the story of Buddha's life. The *Naga* was regarded as the symbol and sacred object of the Khmers.

Khmer monuments abound in *Naga* representations. According to legends, their king, Kambu or the founder of Kambuja Empire, is associated with the *Naga*. It is said that King Kambu Svayambhuva met a huge many-headed *Naga*. Before fighting, the *Naga* asked Kambu in human voice about his personal history. On hearing that Kambu was also the follower of Lord Siva, the *Naga* told him that he was the King of *Naga*. Kambu then became a favourite of the *Naga* King who gave his daughter in marriage to Kambu. The *Naga* King built a new capital for his son-in-law with his magic powers. Kambu then ruled over this kingdom which came to be called after him as *Kambuja*.¹⁹

Thus the foundation of Kambuja is associated with the *Naga* and therefore the Khmer people regard this reptile as a very sacred object. Later on the *Naga* was adopted as an object of artistic representation on Khmer monuments as well as sculpture. At Angkor Vat, the great Vaisnavite Temple of Kambuja, built by King Suryavarman II, the wall of the temple was surrounded by moat on all sides. There is the bridge crossing the moat. The bridge is in the form of *Naga* balustrade and the ends of the bridge on both sides represent the raised seven-hood *Naga* head, which is raised from the ground.

This construction of *Naga* balustrade at Angkor Vat led Paul Mus, a French scholar to suggest that in Hindu cosmology, the bridge between men and gods is represented by a rainbow and the bridge with *Naga* balustrade at Angkor Vat is an image of the rainbow. All over East Asia and India, the rainbow is compared to a multi-coloured serpent rearing its head in the sky or drinking water from the sea. Indian myths, sometimes, speak of two serpents. It is probably a double rainbow marking out a divine path to the sky.

The Angkor Thom and Bayon Temples built by King Jayavarman VII were dedicated to *Mahayana* Buddhism. The *Naga* is to be seen here in the form of the bridge crossing the moat of Angkor Thom and Bayon temple. The balustrade of bridge is in the form of serpent (*Naga*) and there are the rows of giants (demon, *Yaksha*) holding the coil of *Naga* on one side of bridge, and the rows of *Devas* or gods holding the coil of *Naga* on the other. At the end of the bridge on both sides, there is the raised seven-hood *Naga*.

This artistic idea was undoubtedly adopted from ancient Hindu mythology of "The Churning of the Ocean" or *Samudramandana* in order to extract the liquid of immortality (*Amrita* liquid). The gods and demons hold the coil of magical cosmic *Naga* named *Vasuki*, the *Mount Meru* or *Kailasa* represented the pivoting mountain in that event. This great cosmic serpent *Vasuki* was the abode of Lord Vishnu, who is popularly believed to be sleeping in the Ocean of Milk, on the pedestal of circular layer of *Vasuki Naga's* body, with its large hood-head spread out as the shelter of the god.

Thus, the Khmer artists transferred the emphasis of Hindu mythology into their own fine art and architectural achievements which speaks of the great capacity of the artists and their brilliant attitude. Nowhere do we come across this feature in Indian art.

The *Naga* motif is associated not only with the creation of Buddha Image in the Lopburi school of art, but also became the important motif of superstructure of later Thai religious buildings such as the *Bot*. The gable of *Bot* in Thailand has the triangular wooden framing decorated with the universal design of the *Naga*, as it was in the Khmer temple.

The stairway or staircase of the *Bot* or *Mondop* and other religious buildings in Thailand is also characterized by the *Naga* balustrade which at the end of stairs is represented through the resting hood of the *Naga* head above the ground. These architectural features were no doubt adopted and imitated from the bridge on the moat of Khmer architecture at Angkor Vat and Angkor Thom.

Naga or *Nag* (in Thai) also refers to the Thai young men before their ordination as Buddhist monks, designated as such by society and tradition. The story goes that once a *Naga* (serpent) disguised itself in human form so that he could be ordained as a monk by the Buddha, but he was detected by the monks. The Buddha told him that only human beings could be ordained as monks and not animals. The *Naga* became very sad and requested the Lord to instruct the Sangha to preserve his name forever by calling young men as *Naga* before their ordination as monks. His prayer was accepted, and since then Thai young men have been called as *Naga* before ordination, which is current even today.

In fine, it may be said that the Khmer art of Lopburi period represents the new evolution of Buddhist art of the Eastern part of the world, which is not to be seen in India—the birth place of Buddhism and Buddhist Art. In the field of sculpture, the style of Lopburi image with its Khmer emphasis marks an important landmark in the study of Buddhist Art in areas outside India.

COMPARATIVE STUDY OF THE BUDDHA IMAGE OF INDIAN PALA SCHOOL OF ART AND THAI CHIENGSAEN SCHOOL OF ART

The real Thai art of Chiengsaen school flourished in the whole region of Northern Thailand from late 10th century A.D. upto 15th century A.D. The Chiengsaen art or Northern art started at the time of the political domination of the Thais on the Indo-Chinese Peninsula. Their first powerful Thai kingdom was *Lanna-thai* or *Yonok* (Chiengsaen) in the whole Northern area of Thailand.

It is said that the sculpture of this school represents one of the most interesting aspects of the Buddhist art which marked the artistic activities of the people of Indo-Chinese peninsula in South-East Asia. As noted earlier, the sculptural production of this school has been placed under two categories: the Early Chiengsaen style and the Later Chiengsaen style, having direct or indirect influence of the Indian Pala-Sena school of sculpture.

The Early Chiengsaen style, called the "Lion" type has close resemblance with the Pala sculpture. The Early Chiengsaen style or "Lion" type consists chiefly of the production of the Buddha Images in black stone slabs carved in high relief, known as "The Lion of the Sakyas" (*Sakyasimha*) which is assigned to the Pala period (8th-12th century A.D.). Scholars believe that this Pala stone slab is the original

prototype of Lord of Lion or *Sakyasimha* type of Buddha Image of Chiengsaen art.

The "Lion" type Buddha image is characterized by an elaborated ornamentation serving as a background to the image, and in many instances, figures of conventionalized lions or other animals are intermingled with the ornamental decoration. In some cases the pedestal of the Buddha image is decorated by the lotus-petal decoration and below it we have the representation of lions flanked on both sides to support the lotus pedestal.

About the Early Chiengsaen style it is generally believed that it is an imitation of the Pala school of sculpture from India. There are others who think that the original prototype of Buddha Image in Early Chiengsaen style is the Pallava art from South India. Though the controversy is still unresolved, we may suggest that a comparative study of the characteristics of the Pala Buddha Image and the Buddha Image in Early Chiengsaen style or "Lion" type shows that the latter in many respects closely resemble the former. Several portions of the image, the gesture, the attitude and the pedestal in Early Chiengsaen style are almost the same as in Pala image. The features of the head from *ushnisha* up to the neck, every portion of head, face, nose, eyebrows, mouth, lip, long-lobed ear; half-closed eyes of the Pala style seem to have been repeated in Early Chiengsaen image.

The significant difference between the images of these two styles is, however, marked by introduction of the halo or flame surmounting the protuberance or *ushnisha* of the Buddha's skull in the form of lotus-bud in the Chiengsaen style.

This lotus-bud shape halo on the protuberance of Chiengsaen image definitely represents an altogether new element of Buddha image which is not to be seen in any style of Buddha image of Indian art. The new element is an independent artistic idea and workmanship of the Thai artists. The style of halo on the *ushnisha* had its best development in later times in the new fine shape of flickering flame, instead of lotus-bud. The flickering flame motif of halo can be seen in the images of Later Chiengsaen style and Sukhothai style of 13th century A.D. down to the Ayudhya, U-Tong, and Bangkok schools of Thai art.

The Buddha Images of the Mathura, Gandhara, Amaravati, Gupta, post-Gupta, Pallava and Pala-Sena schools of art bear the head with the *ushnisha* or protuberance on the skull. There is no halo motif above the *ushnisha*. Thus it would be wrong to say that the Thai Buddha Image is the blind imitation of Indian images.

Another distinguishing feature of the Buddha image of Chiengsaen style is the mark of *urna* or circular spot between the eyebrows of Buddha. In the Pala image, the *urna* is visible, but it is absent on the face of Early Chiengsaen Buddha image. The *urna* is a definite mark of the Buddha. In Sanskrit the *urna* means the hair growing between the eyebrows from which emanate rays of the six colours of the Buddhist Faith lighting up the world.²⁰

The Buddha's head and face in Early Chiengsaen image closely follow the Pala model. Besides, the body and gesture of the image also followed the Pala style. The body of Early Chiengsaen image is fat, round or plump like the Pala image having large shoulders, a prominent chest, crossed-legs, all exactly on the Pala pattern. In Thai this gesture is called *Samadhi Pet*. The style of the robe arrangement is also the same as in Pala image. The robe is a thin fabric, closely attached with the body, lightly defined, the short upper fold of robe coming down over the left shoulder, end being above the left nipple in a sharp-pointed fork, in Pala style.

One similar feature of both styles of art is the attitude or *mudra* of the Buddha seated on the lotus-pedestal in the act of *Maravijaya* or *Bhumisparsa Mudra*. The Thais call this posture as *Pang Sadung Mara*—Lord Buddha, suddenly being awakened from his meditation through the manoeuvrings of Mara, the Tempter.

This *mudra* of Indian art forms the prototype of Thai Buddha image from this Early Chiengsaen style up to the present day. Again in the case of Buddha Image pedestal in Early Chiengsaen or "Lion" type, we find a low base having the form of a conventionalized lotus-flower and associated with figures of conventionalized lions intermingled with the ornamental decoration. This is typical which reminds us of its Indian origin (Pala art).

From the above, it is clear that the Early Chiengsaen school bears strong influence of Pala art, and

very few new elements were introduced by the Thai artists, who carefully preserved the main features of Pala style in their works. Thus, the Pala school of art is the original prototype of the "Lion" type or the Buddha Image of Early Chiengsaen style.

If we compare the latter style with the Pallava sculpture of South India, we find several distinguishing features. The Pallava image is characterized by a long face, half-closed eyes gazing mostly downward, a long hooked nose, not so prominent eyebrows, slight and thin mouth, the double chin, curved and prominent chest, large and broad shoulders and arms, slender and round hands with the pedestal of plain lotus-petal motif.²¹

It was thus much different from the Buddha Image of the Pala art as well as the Early Chiengsaen style of Thailand. Thus, on the basis of sculptural features, we cannot accept that the Pallava image is the really original prototype of the Siamese sculpture in Chiengsaen period. It is the Pala art and workmanship, which is the real prototype.

COMPARATIVE STUDY OF THE INDIAN GUPTA SCULPTURE AND THE CLASSICAL SUKHOThai SCULPTURE OF THAILAND

The new stage in the evolution of the Buddhist art took place in the Sukhothai period of Thailand. Sukhothai, the first capital of Thailand, is the birth-place of the classical art of the country. The art of Sukhothai school flourished about 13th-14th century A.D. The emphasis and subject matter of the Thai school of Buddhist art are the mixture of the original Indian art of the Gupta and post-Gupta periods and the strong influence of Sinhalese art.

As stated earlier, the *Lankavong Theravada* Hinayana sect of Buddhism was introduced in Thailand from Ceylon which the Thais adopted as their national religion. As a result, the Sukhothai artists adopted the artistic inspiration and workmanship of Ceylonese art in their own artistic creations. But, the fact remains that Indian art represents the original prototype of art in Ceylon which was the direct result of close religious and cultural contact between the two countries since the beginning of the Christian Era.

Though the Sukhothai artists derived inspiration from Ceylonese art in their works the trace of Indian style can yet be seen in the architecture and sculpture of the country. Thai artists, for the first time, introduced a new element which is purely Thai in origin. Scholars, both Thai and foreign, believe that the art of Sukhothai period is the later descendant of the Dvaravati or pre-Thai Buddhist art, with strong Ceylonese influence. It is no doubt correct, but the Sukhothai art has its own character. The general belief that in the field of sculpture, the Indian Buddha Image of the Gupta and post-Gupta styles is the model of Sukhothai image is not correct.

The beautiful Buddha Image created in the Gupta period (4th to 6th century A.D.) served as a model of all artists outside India. The principal characteristics of these Buddha images are generally marked by the elimination of all muscular appearances, anatomical parts being rendered by ample, synthetized volumes, large shoulders, narrow waist and long arms. The trunk of the standing or sitting image is erect, and in complete frontal view. The statues of Indian art have a leg-bend but the gravity of the body is distributed in both legs—not in one only as in the Greek statuary.²²

It is believed that the Buddha Image of Gupta or other Indian schools of sculpture possesses the posture which is almost universal, resting on both legs, thus eliminating the principal characteristics of the Western classic statues. There is complete elimination of the masses of cloth which in the Indian art is rendered only by faint relief or lines in very low relief delineating the naked and covered parts of the body. The hair is formed by small curls in the form of spiral, like sea shells.

As regards the style of sculpture in Sukhothai period, Thai artists were not inspired by Gupta art in the creation of Buddha Image. They were inspired by Indian bronzes of the 10th-12th century A.D. as well as the Sinhalese art and art of South India. The trace of Sinhalese influence is visible in the flickering flame-like motif or halo on the *ushnisha* or protuberance on the skull of Sukhothai Buddha image. This new element of art in Sukhothai image was due to direct influence of Hindu bronze statues and Buddhist bronze statues at the town Nagapatam (now called Nagapattinam) in South India, which is in the

form of the balanced rhythm of movement of the Buddha body in Sukhothai art. The technique of rhythmic movement of Hindu bronze statues such as the statue of Nataraja or Siva, the God of Dancing, became the original prototype of the special type of Buddha image of Sukhothai art.

Thai artists understood too well that imitation is not creation and under the impulse of many favourable factors, they started afresh from the principal source of knowledge—Nature. The result was that the image of Sukhothai art had its new form, a new element, not found in Gupta art.

The Buddha Image in Sukhothai period has a slender build and supple limbs that are softly and smoothly modelled, a flowing curved outline, a decidedly oval head with a fine, thin-lipped mouth, a long slightly curved nose with a sharp ridge and eyebrows that form a sweeping clearly defined curve above the distended almond-shaped eyes. All these features make the face look longer.

Though all of these features are similar to the Gupta image, the distinguishing feature between the two images is the halo in the form of flickering flame-like motif on the *ketumala* or *ushnisha* of the Buddha's skull. This feature is not available in the Gupta images. It seems the Thai artists copied this feature from Sinhalese art as well as the Hindu bronze statues of South India.

The parallel sculptural feature of Sukhothai image derived from the Gupta art is clearly visible in the Walking Buddha Image, called in Siamese, the walking posture or *Pang Lila*. It is the masterpiece of Buddha image in Sukhothai art. The Walking Buddha is the finest innovation of Sukhothai art. This gesture of Buddha in free-standing position seems to have come to a momentary pause in the course of a peregrination—with one heel raised while the other foot is planted firmly on the ground.

One hand is lifted in the gesture of giving instruction or dispelling fear, the fingers symbolizing the turning of the Wheel of the Law, while the other arm swings naturally at the side. The toes of the image are also of equal length, the soles are flat and the heels protrude markedly. The right shoulder is bare, on account of the gesture made with the right arm. A narrow piece of robe is folded like a sash hanging down over the chest from behind the left shoulder.

This image represents, no doubt, an important stage in the great evolution in Buddhist art of Thailand. It is an independent art style. Though the Standing Buddha image is available in Gupta art, its style and inspiration cannot compare with the image of Walking Buddha (*Lila* posture) of Sukhothai style. The Standing Buddha of Gupta art carved in stone is rather stiff and heavy, lifeless in form, and not at all graceful. The Walking Buddha of the Sukhothai style, on the other hand, has a graceful undulation—the trunk swinging slightly to the side, and the hanging arm rhythmically following this curve. The delicate outline of the lobes of the ears curving a little outwards serves to emphasize the harmony of the whole composition. The hands, in particular, are modelled with grace and elegance.

Scholars believe that the Walking Buddha appeared for the first time in earliest Indian Buddhist sculpture. But, at that time, the image of Buddha came to be represented only in relief as can be seen at Kanheri (near Bombay). Credit therefore goes to the Thai artists for giving it the first complete expression in the round and free-standing sculpture not in the form of relief as in India, which is regarded by scholars as the original prototype of Sukhothai Walking Buddha.

This view no doubt is partly correct, but a close study of the Hindu or Indian statues in bronze of the 12th century A.D. from South and Eastern parts of India would show that the latter represents the direct prototype of Walking Buddha in Sukhothai style.

Scholars like Dietrich Seckel stated that the Sukhothai artist derived the model and influence from the artists of Pala-Sena period in India for their own artistic works. This view seems nearer the truth, because during the 12th-14th century A.D. in Eastern part of India (Bengal and north of Bihar) the Pala-Sena art flourished which, besides creating the *Mahayana* Buddhist objects also created the Brahmanical and human statues, especially during the Sena period. The sculptural feature of Sena image has close resemblance with the style of Walking Buddha in Sukhothai art.

The Walking Buddha of Sukhothai art also received its influence from South Indian image such as the Hindu bronze images in Southern style, like Siva-Nataraja.

The Hindu bronze statues in East and South India contained the gesture of *Tribhanga* or *Triphanga* meaning the three-dimensional gesture characterized by the inclined hip or the leaning hip of the statue

while the upper part, or from the waist upward, leaned in the opposite way with the inclined hip. This gesture made the foot of statue look like walking. In the *Tribhanga* (or leaning of hip) posture, one leg is automatically raised from the ground, while the other leg and feet are attached to the ground. This style really became the model for the Walking Buddha of Sukhothai art.

If we notice the feature of the Walking Buddha of Sukhothai, the gesture of leaning hip in the *Tribhanga* or three-dimensional posture of Indian style is clearly visible. Again in the *Tribhanga* posture, one arm must be lifted at the same level with the breast, while the other arm swings naturally at the side of body. These postures make the body graceful and elegant. The whole of these compositions and expressions has been imitated or repeated in the style of the Walking Buddha of Sukhothai art.

Thus, the Sukhothai sculpture (the Walking Buddha) is the parallel artistic activity with the Gupta school of Indian art, which is the finest sculptural production to which the indirect contribution of the South Indian artists cannot be denied.

THE NON-COMPARATIVE STUDY BETWEEN THE INDIAN SCULPTURE AND THE U-TONG, AYUDHYA SCHOOLS OF THAI SCULPTURE AND THE RE-IMITATION OF INDIAN ART BY BANGKOK SCHOOL OF SCULPTURE IN THAILAND

Buddhist art in Thailand was a composite art. The various influences of art of different nations were imbibed by the Thai artists into their own artistic work. The Thai artists introduced new elements of art side by side with the adaptation of old style of art, which makes Thai art one of the most interesting Buddhist arts of South-East Asia or the Eastern Art of the world.

The original prototype of Buddhist art in Thailand was no doubt Indian art, but when the Thais came in contact with other nations on the Indo-Chinese peninsula of South-East Asia, they adopted the concepts and elements of cultural and artistic activities of those countries. As we know, the *Mons* of Dvaravati, the Malays or Indonesians of Sri-Vijaya as well as the Khmers of Lopburi period contributed much towards the development of Thai art, but while the process of borrowing was going on, the Thai artists introduced new elements, which were ultimately responsible for the birth of a new Thai art in this land, having an independent style of its own which is best seen in the art of U-Tong school.

The birth-place of this new Thai art is the original homeland or strong centre of the Khmers and the *Mons* of Late Dvaravati kingdom. The art of the Khmers as well as the *Mons* in the style of Lopburi and Dvaravati school then became the prototype of this new art which supplanted them. The Sukhothai school of art also played an important role in the field by its strong influence on the style of U-Tong art, especially in the field of sculpture, which is regarded by scholars as the outstanding contribution of the U-Tong period.

Comparatively speaking the architectural specimens of this period are very few in number. The sculpture of U-Tong art is marked by the creation of Buddha Image, which falls into three groups, representing the three important artistic influences: 1. The *Mon*-Dvaravati art, 2. The Khmer-Lopburi art and 3. The Thai-Sukhothai art.

The original prototype Indian art seems to have gradually disappeared from this period. The U-Tong artists also introduced the new form of sculptural feature, besides of the three groups of art noted above. All these features combined together in the new evolution of the creation of Buddha Image, which surpassed even the Indian Images.

The appreciation of U-Tong Buddha Image lies in the expression of human anatomy, though stylized and simplified, far less influenced supernatural considerations than in other Thai arts. The forms are strong and decisive, though frequently softened by a richly variegated patina, which it is worthwhile to examine with a powerful glass.

The style is rigid, austere and pensive. The erect trunk and the perpendicularity of the stretched right arm contrasts sharply with the horizontal mass of the superposed legs, the cubical-shape of head and square face and curls of hair like mere dots. The facial lineaments are strong, broad and have a definite

horizontal sense with flat nose, ample mouth and a prominent chin which is divided by a medial depression, which in most specimens is emphasized from the chin up to the base of the nose.

All these sculptural features of U-Tong's Buddha Image are unique because in the Indian Buddha Image, the artist never created such features. The U-Tong art also presents new artistic elements which are nowhere found in Indian art. This new style is the special character of U-Tong Buddha Images.

The introduction of *Raiprasok* or small band dividing the hair from the forehead of Buddha's head or parting line round the topknot, was another new element in this art. Apart from the *Raiprasok*, the U-Tong image has a long robe falling down from the left shoulder and terminating in a straight line, a folded-leg posture, called in Siamese *Samahi Rab*, the posture of *Maravijaya Mudra* and lastly a pedestal concave in outline. These new forms of sculpture are also not noticeable in the Indian images.

While in the Indian Buddha image, the traditional creation of pedestal by Indian artist is in the form of *Padmasana* or lotus-flower petal pedestal and *Sakya Simha* or "Lion type" pedestal (as we know from Gupta, Mathura, Amaravati, Pallava and Pala-Sena styles of Buddha image), in U-Tong style the lotus-petal as well as Lion pedestal have completely disappeared. The new style of pedestal was created in the form of plain and ordinary piece slab of pedestal, concave in outline. This is the new contribution of the Thai artist in the introduction of the typical Thai Buddha image.

The new contribution and further development of sculptural features in the Buddha Image was repeated in the style of Thai Ayudhya school of sculpture, which flourished for more than four centuries. The sculpture of Ayudhya school is divided into four sub-categories based on the political situation and transformation of Ayudhya kingdom. The first three categories of Ayudhya art represent the imitation form of previous Thai arts such as the Lopburi, U-Tong, Sukhothai and Khmer schools of art.

The introduction of the new peculiar feature of sculpture, however, took place in the fourth or last category of Ayudhya art, which is known as the Late Ayudhya period.

This art started from the reign of King Boromakot (1732-1758 A.D.) and flourished till the fall of Ayudhya kingdom at the hands of the Burmese in 1767 A.D. The artistic activities of this period are marked by outstanding creations of sculpture by the Ayudhya artists.

The new and peculiar type of Buddha Image was created during this time, which is famous as the Crowned Buddha Image. The Buddha was now decorated in profuse ornamentation with ear-rings, etc. not seen earlier. The feature of Ayudhya Buddha image is characterised by the long shaped head with an ornamental diadem, the head crowned by a high conical mass formed by two or three or more plain rings, ear-rings at the lobes of the ears and finally the torso covered all over with ornaments.

Also, the posture or *mudra* (attitude) of the Buddha is marked by the raising one or two hands forbidding his relatives to fight for the water of the River Rohini. The Thais refer to this gesture as *Pang Ham Yat*. If the Buddha has both hands raised, it means he is subduing the violence of the Ocean, called *Pung Ham Samudra* in Thai. These two new gestures of Buddha image never appear in any school of the Indian Buddha Image. This type of image was the direct result of Thai thinking and conception, which we have already discussed in some detail in the previous chapter.

The Bangkok period marks the turning point in the history of Buddhist art in Thailand. It was the age of re-imitation of Indian art in every respect. The Thai artists forgot the style of Indian art for some time, but it emerged again as a dominating force during this period, so far as the cult-image is concerned.

The Bangkok school of art flourished in Thailand from 1782 A.D. and it continues to the present day. King Rama Tibodi I built Bangkok as the third or present capital of Thailand, and founded the Chakri Dynasty to rule over the country. The art of this period represents the mixture of several styles of art, such as the Indian, the Chinese, and the Western art as well as the long series of adaptations of former Thai art.

In the field of sculpture during the reign of King Chulalongkorn or Rama V (1868-1910 A.D.), the new type of Buddha Image was created by Thai artists which bears influence of Indian art, especially of Gandhara school of sculpture.

The Bangkok Image of the Standing Buddha calling down the rain is the best specimen of this re-imitation of style belonging to Gandhara school, which we have already discussed in previous chapters.

All the features of Gandhara Buddha Image were copied and imitated in all aspects by the Thai artists during the Bangkok period in order to create the new type of Buddha Image. Thus, it may be termed as the re-birth of Indian art in the creation of sculpture in Buddhist art of Thailand.

PAINTING

Painting is one of the most important forms of Buddhist art in Thailand. The painting of Thailand is an art of great interest and sometimes of remarkable beauty, as a linear expression. Thai painting has a basic purpose—to instruct, guide and inspire the devout by illustrating scenes of religious history and moral uplift. There was never individual artistic expression. In fact, only rarely was the name of an artist recorded. The painter was an anonymous monk or a dedicated layman. Often he had more devotion than skill, but sometimes faith and a great natural talent which were combined and refined by training. And, his creations were stirring by the standards of any age or country.²³

The style of Thai painting according to scholars is the descendant pictorial art of the Indian and Ceylonese painting. The strong influences of pictorial art from both India and Ceylon are clearly visible in the style and technique of Thai traditional painting. No doubt, both pictorial arts were the original prototype of Thai painting. The latter art originally deriving from the Buddhist painting of India and Ceylon, became so adapted to local thought, needs and materials that it can be clearly distinguished from its Indian prototype. The contact of Thais with Western and Far Eastern civilisations marked the new evolution in painting of this country.

TECHNIQUE OF PAINTING

The technique of painting in Thailand has its own interesting features. Some scholars believe that the style and method of drawing in Thai pictorial art owe their origin to Indian painting, or Ceylonese painting.

The Buddhist painting of India is an important landmark in the history of Buddhist painting which was first started during the Gupta and post-Gupta periods of India. The Ajanta Rock-cut Cave architecture represents the most important centre of Buddhist painting in India. The panoramic illustration of mural painting of the Ajanta Cave marked the foundation of unbroken condition of Buddhist painting in all the Buddhist countries. It is the truly original prototype of painting concerned with Buddhism, whose influence spread over other Buddhist countries as Ceylon and Thailand and other countries of South-East Asia. Buddhism was the main subject of Ajanta paintings. There are innumerable references to painted decorations in the Jataka stories, story of Buddha's life from Buddhist literature.

Regarding the method or technique of Ajanta painting, it can be said that wall-surface for painting was prepared in a very simple way. Pulverised rock, cowdung, earth and chaff were mixed and the resultant composition was thoroughly pressed on the rather porous surface of the volcanic traprock. The surface of wall was then levelled with a trowel, and after it was dried, the drawings in outline were directly done by the artists in red ochre. The colours were also simple as red ochre, yellow ochre, indigo, lapis lazuli, lamp-black and chalk and they were used very effectively. There was no attempt at modelling, though at times shading was done by dotting and cross-lines. The highlight at times was added on the ornaments or nose of human figures to give them prominence.

The technique of Buddhist painting in Ceylon is the real prototype of Thai painting. This Buddhist painting was done for the purpose of decoration on the wall of Buddhist shrines and temples in Ceylon. The most important centre of Ceylonese painting is the hill of Sigiri or Sigiriya. The painting of Sigiri rock in Ceylon is a treasure-house of rare art. The painting here was done by the Ceylonese artists of 5th century A.D.

The technique of painting first followed the style of Ajanta painting of India. The preparation of wall before painting with colour was the same as that of Ajanta painting. The colours used in sketching the outline of figure were limited to red, yellow and black for example. In the outline of the figure, only one

colour was used by painter. This technique was no doubt adopted from the Ajanta painting of India.

But in later periods the Ceylonese painting developed its own form and representation. There was no shade or shadow applied to figure. In narrative representation, there was no perspective composition.

But the most important characteristic of Ceylonese painting seems to have been adopted by the Thai painter. Ceylonese painters revealed a mastery of the art of mass composition. A large picture was composed of a number of lesser pictures in a kind of montage of movement showing the development of the story. The task of controlling the composition and animated movement was accomplished without effort, with most important incident of a story taking the most prominent place, with other secondary incidents arranged round it in a manner that gave the vast composition balance and rhythm. Pictures were divided from one another not by regular lines but by painting some kind of natural screen—a wall, a tree, a river or a pillar between the scenes.²⁴

This characteristic of Ceylonese painting later on became the great prototype or model of the method of painting in Thailand. Paintings in Ceylon were set close together in long narrow panels of continuous narration, the same figures being repeated at different points in the panels as in a modern strip cartoon. The panels were divided into uniform rectangles for each incident. Shading now gave way to flat colouring. Thus, it was necessary to move on along the walls with the painting to follow the development of the story, instead of seeing as a whole from one spot.²⁵ The subject-matter of painting in Ceylon was like that of Ajanta painting of India. They were the illustrations of episodes from the Jataka story.²⁶ The story of the Buddha's life, the episodes from Buddhist literature, the representation of supernatural beings and celestial beings, gods and goddesses and the representation of *Mahayana* deities as the *Bodhisattva* and the *Sakti*, were the themes.

The character of Thai painting is also in the style of continuous narrative illustration. The composition of figures is a combination of mass and lines. The figures are drawn with an even flowing contour, then filled in with flat colour and detail, and ornament applied in a manner similar to the Indian painting as at Ajanta cave. The buildings, furniture, chariots, etc. are done in the same way, but the background is a very generalized landscape. Thus it is the Ceylonese style in representation.

In the narrative murals there is a type of continuous action although the scenes do not merge into one another. Important episodes are separated in the early examples by an arbitrary zig-zag line, and in the later periods by more natural means such as a row of trees, a wall or a screen. This is no doubt the imitation of the composition in Buddhist painting of Ceylon.

As regards the technique of Thai painting, it is prepared by washing the wall several times with water in which *ki-lek* leaves have been pounded. Then a coating of plaster, white chalk mixed with a binder of tamarind seeds which have been baked, ground and boiled, is applied and carefully smoothed. The style or method of the preparation of the painting wall of Thai painting seems to have been adopted from the Indian style as previously related. After the wall is dried and fully clear, the painting is begun. The paints are mineral with earth pigments like malachite and cinnabar.

The duller and more limited colours of the earliest painting are probably local pigments as is the red ochre always used for a preliminary outline of figure. This technique is certainly adopted or imitated from the painting style of Ajanta. The binder used with the paints is a tree gum, *ma-kwit*. Another gum, *ma-dua*, is used as a glue for the gold leaf. The paint is applied to the dry plaster.

The above discussion would show that the Thai artist received influences both from the art of painting in India as well as Ceylon. Thai painting adopted the style and technique of preparing the wall painting as well as the limited colour used in the drawing or sketching the outline or preliminary work from Indian style as is seen at Ajanta. Similarly the Thai painter also adopted the method of figure composition in balance and rhythmic movement from the Ceylonese style as we may see at Rock Sigiri in Ceylon.

The only distinguishing feature between the Indian and Thai style of wall preparation is marked by the available material of each country. The wall in India was levelled by a trowel, and after it was dried, the outline drawing was done by painter with one colour—red ochre only. But, in the Thai style, the wall for painting was washed by water, the aim in both cases being to remove any trace of salt and smoothen surface of wall in order to draw the preliminary outline of figures. The colours used in the Indian style

and the Thai style are one and the same. The highlight of figure was added on the ornaments or nose of human figure as in Indian painting. Thus this method the Thai painter seems to have borrowed from India.

The characteristic of figure position of Ceylonese style was later adopted by the Thai painter and the character of continuous narrative figure of Ceylonese painting was imitated in the Thai painting. The character of balance in the composition of painting as a large picture composed of a number of lesser pictures, was also imitated. These figure compositions of painting in Ceylon became the real prototype of Thai painting in later period. The Thais imitated every detail of picture composition from Ceylonese sources. The Ceylonese style of the division of pictures from one another also served as a prototype of the introduction of the division of the pictures by more natural background details such as a row of trees, wall or a screen in Thai painting. Thus, it can be said that Thai painting received the influence of pictorial art both from Indian and Ceylonese models. While one part of the work bears the influence of Indian style, another part shows the influence of Ceylonese art.

Although the Thai painter adopted the Indian and Ceylonese styles of painting later they introduced new elements and style in Thai painting. This new character of pictorial art is certainly not available in either Indian or Ceylonese painting. It is the further development of painting in Thailand, which may be said to be the later descendant of Indian and Ceylonese painting. This new style is characterised by the introduction of exotic characteristics such as:

1. Use of scientific perspective which effects the harmony of the linear composition.
2. Use of chemical tints many of which jar the chromatic effect of the painting.
3. Rendering of atmospheric effects in landscapes and rendering of volumes of the painted figures.²⁷

All these new elements in modernized Thai painting seem to bring it far away from the old-fashioned figure-composition and method of drawing preliminary outline of pictures which derived the style from Indian and Ceylonese art. The new element of this art can be seen in present-day religious buildings in Thailand.

The other peculiar feature of Thai painting, rarely to be found in Indian or Ceylonese painting, is the line drawing of picture. The special line and detail of Thai painting originated from the Thai wooden brushes. The Thai brushes are made of tree roots and bark. Details of Thai pictures are added with brushes made of cow's hair, and exceptionally fine work may be done with a special brush made of hair taken from the inner part of a cow's ear. The distinctive appearance of Thai painting is due to these wooden brushes. They give even wire-like line, often of amazing sinuosity.²⁸ This is not found in old-fashioned Indian and Ceylonese painting. This development of Thai painting is based on more experience of Thai painters in the field and the available local materials as well as important indigenous thought and talents.

SUBJECT-MATTER OF PAINTING

The subject-matter of Thai painting is one and the same as the painting of Indian art at the Caves of Ajanta and Ceylonese art at Rock Sigiri or other Buddhist shrines of that island. All of them illustrate episodes and scenes of Jataka stories, the story of the Buddha's life, the representation of episodes from Buddhist history and literature as well as Buddhist cosmological stories. These are the main subjects of panoramic mural painting of these three different countries.

The idea of representing the Jataka stories in Thai painting, no doubt, was borrowed from the Indian source such as Ajanta Cave. We have some best examples of it in the mural painting in Sukhothai period, at Wat Sri Chum or monastery of Sri Chum, now situated in the old Sukhothai town. The painting on the wall of this monastery illustrates the narrative Jataka story. The style of painting seems to have been adopted from the Ceylonese model of Rock Sigiriya, but the latter art had itself copied the style from paintings in Ajanta Caves. The influence of Ajanta painting is clearly visible in the decoration of picture and the costume along with the ornamentation of picture at Wat Sri Chum in Sukhothai.

Another example is the mural painting in the crypt of the main *Prang* of *Wat Ratburana* in Ayudhya province. This painting belongs to the First Ayudhya period (1350-1488 A.D.). The style and characteristics of the painting closely resemble Ajanta painting. The ceiling of this *Prang* is decorated with a large circular medallion formed with concentric bands and floral zones and surrounded with small gilt circles reminiscent of a ceiling in Ajanta Cave.

The Jataka scenes and the figures of rows of Seated Buddhas and standing disciples in this *Prang* of *Wat Ratburana* lead us to accept that it is the imitation work of Ajanta. Painting in Thailand illustrates the Jataka story, which shows the ten Jataka scenes, called in Siamese as *Tosachat* (*Tosa* means ten and *Chat* means birth) or Ten births or Incarnations of the Buddha in his previous lives before attainment of Enlightenment. The last birth narrated in the *Vessantara* Jataka was popular in Thai painting, which is also known as *Maha Chat* or Great Birth.

All these Ten Jataka stories may be seen clearly in many of the religious structures of Thailand, besides other Jataka stories and the events of Buddha's life in mural painting in both India and Thailand. The wall paintings at Ajanta and other places in India concerned themselves mainly with Buddhism. There is the representation of supernatural beings, celestial beings, animals, plants, vegetation, vehicles, natural objects as well as the figures of Buddha and *Bodhisattva Lokeshvara* of *Mahayana* creed.

In Thai paintings also these illustrations are available. The pictures of human beings and animals were composed amidst forests, fields and groves which seem to convey very Thai life in its natural environments, though the subjects of this representation are related to Buddhism as in Ajanta.

The Buddha figure also appears in Thai painting in the scene of the victory of the Buddha over the tempting Mara (or the *Mara Vijaya* episode). The representations of celestial beings such as the gods (*Devata*), the goddesses (*Nang Fa* or *Apasara* in Thai), the *Yaksha*, guardians or *Dvarapala*, *Raghava*, *Kuvera* and *Kinnara*, *Kinnari*, etc. are also in Thai painting. These illustrations are derived from the idea and style of Ajanta-Cave painting.

But the Thai painters introduced the new illustrations in their mural paintings, which are rarely found in India itself. Religious subjects, inspired by Hindu literature or epics, particularly the *Ramayana* of Valmiki, were cherished by old Thai painter. The different episodes from the *Ramayana* have been illustrated in mural paintings of Thailand, which may be seen today in several Buddhist monasteries of the country, for instance, *Wat Pra Kaeo* or the Temple of the Emerald Buddha in Bangkok. This is the new and impressive subject-matter of Thai painting which is not concerned with Buddhism. Thus the subject-matter of Thai painting, though adopted from Buddhist paintings in India, later developed independently to combine themes other than Buddhism from different literary and legendary sources, till it became an interesting work of pictorial art of the present day.

From the above survey based on comparative study of arts between India and Thailand, it can be concluded that Indian art served as the prototype of art in Thailand. But, Thai art, in the course of centuries, developed its independent character combining local artistic talents and inspiration. This art forms one of the glorious chapters in the history of Thailand. The Thai people still remember with gratitude the unique contributions of India to their culture and civilization. But the Thai artists never lost the individuality and sense of national integrity in their works of art, which clearly indicate the real independent character and artistic workmanship of the Thai people all through the ages.

Thai artists received the artistic influence from the great Indian masters directly and indirectly. Not only Thai art but all the arts of South-East Asia are deeply indebted to the artistic heritage of India, which is a matter of pride for them. There is no doubt that there has been a close cultural relationship between India and Thailand since remote times of which Buddhism has been the great cementing force which the Thai people would always cherish and love.

References and Notes

CHAPTER I

1. For more details about this section, also see:
 - Childe, V.C.: *The Aryans*, . . . , 1926.
 - Taylor, I: *The Origin of the Aryans*, Calcutta, 1889.
 - Mahajan, V.D.: *Ancient India*, Delhi, 1970.
2. In 1924 A.D. the world of scholarship was aroused by the declaration of Sir John Marshall, Director-General of Archaeology, that a new civilisation had been discovered in the Indus Valley. Mohenjo-Daro was discovered by R.D. Banerjee in 1922 and Harappa by R.B. Dayaram Sahni. Harappa is situated on the banks of the River Ravi in the Montgomery district of West Punjab (Pakistan), Mohenjo-Daro is situated about 300 miles north of Karachi in the Larkana district of Sindh (Pakistan). The remains of architectural buildings and many of archaeological finds in these two ancient town-sites throw new light on the study of Hindu civilisation in many respects as the political, cultural, religious, economic conditions of the Indus people. (Mahajan, V.D.: *Ancient India*, Delhi, 1970)
3. Max Mueller, F.: *Studies in Buddhism* (1st Edn.), Susil Gupta, Calcutta, 1953, p. 2.
4. For the brief description of birth-story and the life of Lord Buddha, see:
 - Bapat, P.V.: “2500 Years of Buddhism”, Publications Division, Ministry of Information and Broadcasting, Delhi, 1971.
 - Cf. Zurcher, E.: *Buddhism: Its Origin and Spread in Words, Maps and Pictures*, Routledge & Kegan Paul, London, 1968.
 - Max Mueller, F.: *Op. Cit.*
5. The circumstances leading to the Buddha's death were as follows:

Lord Buddha and all his disciples were invited to take a meal in the house of Cunda, a blacksmith in the village of Papa. This food consisted of rice, cakes and *Sukaramaddava*. There is no agreement among scholars about the meaning of the last word. It may be either a boar's tender flesh or some kind of edible herb. This food was taken by the Buddha himself and immediately after the sign of mortal disease appeared. He was tortured by violent pains. After having rested a while, he crossed the river and finally lay down in a grove of *sal* trees. Auspicious signs indicated that the Buddha would soon enter *Nirvana*. The last hours of Buddha's life were filled with various sermons and exhortations. He defined the four objects of pilgrimage (his birth-place, the place where he attained Enlightenment, the Deer-Park at Banaras and the place of his death). Then he entered the first, second and third trance. As soon as he had reached the fourth stage of trance, he passed away.

(*Ibid.*, p. 23)
6. Maiti, Provatansu: *Studies in Ancient India: Pre-historic Age-1206 A.D.*, Calcutta, 1969, p. 64.
7. There are also the moral injunctions of Buddhism which speaking generally are Ten Obligations or Precepts. It is the dialogue which is binding upon mankind at large. The following dialogue of Buddhism is binding only on the priesthood. They were:
 1. Not to take life.
 2. Not to take that which has not been given.
 3. Not to commit fornication.
 4. Not to speak falsehood.
 5. Not to take intoxicating drinks.
 6. Not to eat after mid-day.
 7. Not to attend theatrical amusements nor to adorn the body with flowers and perfumes.
 8. Not to sleep on any soft material beyond a mat spread upon the ground.
 9. Not to use high seats or couches.
 10. Not to wear gold or silver.

These ten Precepts are divided into three groups. The first five only are binding upon the Laity. The three next in order of obedience acquire special merit. (Titcomp, J.H., Rev.: *Short Chapter on Buddhism: Past and Present*, The Religious Tract Society, London)
8. But, according to the Tibetan *Dulva*, it is supposed to have taken place at the Nyagrodha Cave.
 - (Bapat, P.V.: *2500 Years of Buddhism*, Delhi, 1971, p. 32)
9. For more details about this section, also see: *Ibid.*, p. 37.
10. Mookerjee, R.K.: *Asoka*, Motilal Banarsidas, Delhi, 1962, p. 32.
11. *Ibid.*, p. 33.
 - Cf. Kavivorayan, Phra: *Religion*, Bangkok, 1969.
 - Damrong Rajanubhab, H.R.H. Prince: *History of the Buddhist Monuments*, Bangkok, 1968.
12. Fourteen Rock Edicts of Asoka are to be found at Shahbazgarhi, Mansera, Kalsi, Sopara, Girnar, Dhauli, Jaujada, Chitaldurg, Rupnath, Sahsram, Bairat, Maski and Bhubru.
 - (Berua, B.M.: *Inscriptions of Asoka*, Calcutta, 1934)
13. Tarn, W.W.: *The Greeks in Bactria and India*, . . . , 1967.

14. There is no unanimity of opinion with regard to the place where this Council was held. According to one view, it was held at Kundanvana near Srinagar. The other view is that it was held at Jullundur in the Punjab (India). Some sources tell us that it was held in Kashmir. To us Kashmir seems to be correct one.
15. The four Buddhist Councils were the Councils at Rajagriha, Vaisali, Pataliputra in Magadha empire and at Kashmir. But the history of Buddhism informs us that other Buddhist Councils were also held outside India when this religion spread to different countries. These Councils were as follows:

1. *Councils in Ceylon* which were held thrice. The first was during the reign of King Devanampiya Tissa (247-207 B.C.) under the presidentship of Venerable Arittha Thera. This Council was held after the arrival in Ceylon of Asoka's missionaries, headed by Thera Mahindra. This Council took place at the site of the Thuparama stupa in Anuradhapura city.

The Second Council was held during the time of King Vattagamini Abhaya (101-77 B.C.) under the presidentship of Mahathera Rakkhita, at the Aloka Cave in the village of Matale in Ceylon.

The Third Council was held in 1865 A.D. at Ratnapura in Ceylon under the presidentship of the Venerable Hikkaduve Siri Sumangala.

2. *Councils in Thailand*

The First Council in the time of King Sri Dhammachakravarti Tiloka Rajadhiraja, ruler of northern Thailand, was held at Chiangmai, his capital. The assembly was held in Mahabodhi Arama between 2000 and 2026 B.E. (Buddhist Era).

The next Council in Thailand was held in Bangkok in B.E. 2331 (A.D. 1788) after a war between Thailand and a neighbouring kingdom, the old Ayudhya capital was destroyed by the invaders, and many books and manuscripts of the *Tripitaka* were set on fire and reduced to ashes. So King Rama Tibodi I and his brother of the Chakri Dynasty Bangkok period gave royal patronage to this Buddhist Council.

3. *Councils in Burma*

The First Council was held at Mandalay in A.D. 1871 under the patronage of King Min-donmin in which 2,400 learned monks and teachers participated.

The next Council was held in May A.D. 1954 in Rangoon, capital of Burma.

4. *Councils in Thailand*

Another two Councils were held in Thailand in

the Bangkok period, first in the reign of King Rama V or King Chulalongkorn and the Second Council under the patronage of King Rama VII or King Prajadhipok.

(Kavivorayan, Phra: *Op. Cit.*)

16. Law, B.C.: *Buddhistic Studies*, . . . , 1931.
17. Bhattacharyya, Benoytosh: *The Indian Buddhist Iconography*, The Banerjee Press, Calcutta, 1924, p. 14.
18. The Gupta kings called themselves as *Parambhagavatas*. This term shows that they were the followers of Lord Vishnu. On the basis of numismatic evidences, several coinages both of gold and silver which were issued by the Gupta kings such as Chandragupta I, Samudragupta, Chandragupta II and others indicate on its reverse the figure of Lakshmi, the consort of God Vishnu. The figure of Garuda is also found on the seals of the Gupta period. Garuda is the vehicle or *Vahana* of Lord Vishnu. On an inscription of Buddhagupta, one of the later Gupta kings the term *Vishnu-dhvaja* or the flagstaff of Vishnu is mentioned. The Junagadh inscription of Skandagupta opens with an invocation to Vishnu. This shows that the king was a follower of Vaisnavism.
- (Banerjee, R.D.: *The Age of the Imperial Guptas*, Calcutta, 1933)
- Cf. Altekar, A.S.: *The Coinage of the Gupta Empire*, Delhi, 1968.
19. Watters, I.: *On Yuan Chwang's Travels in India*, Vol. I, London, 1904-5, p. 171.
20. *Ibid.*, p. 344.
21. Mookerjee, R.K.: *Harsha*, Oxford, 1926, p. 72.
22. Law, Bimala Churn: *Indological Studies*, Pt. II, The Indian Research Institute, Calcutta, 1952, p. 179.
23. *Ibid.*, p. 180.
24. Mitra, R.C.: *The Decline of Buddhism in India*, Calcutta, 1965, p. 164.
25. However, it is to be observed that very serious efforts are being made to revive Buddhism in India. A lot of work is being done in this connection by the Mahabodhi Society of India which was founded by the late Devamitta Dharmapala of Ceylon. The *vihara* of Sarnath has been restored. New *viharas* have been built at Calcutta and New Delhi. A Buddhist rest-house has been constructed at Bodh-Gaya near the Mahabodhi Temple. The Mahabodhi Society of India has set up a large number of branches in all parts of the country.

(Rhys Davids, T.W.: *Buddhist India*, . . . , 1903)

CHAPTER II

1. Department of Fine Arts: *Sasanayong or History of Religion*, Ruangrungham Press, Bangkok, 1963, p. 36.
2. A major difference between Hinduism and Buddhism is that the Hindus do not take care and responsibility for the propagation of the religion which they used in the power of *Yudhavijaya*. But Buddhism believes in propa-

gation of religious faith, so important from the time of Lord Buddha. This fact led to the progress of Buddhism outside India.

(Damrong Rajanubhab, H.R.H. Prince: *Op. Cit.*)

Cf. Boribal Buribhand, Luang: *Archaeology*, Bannakarn Press, Bangkok, 1963.

3. In early days, Indians followed the following routes for going to South-East Asia and other countries:
 1. The Indians sailed passing the islands of Andaman and Nicobar and then landed at Sumatra island or Java island.
 2. They sailed the ship by crossing the Malay peninsula and landed at Gulf of Siam on the banks of Mekong River.
 3. They sailed up and landed at Tavoy or Martaban, Mergui. They took the land-route by crossing the mountain up to the Kanchanaburi province in Western Thailand.
 4. The land-route led to the Upper Burma, passing through Assam or Yunnan to the northern part of Thailand.

(Division of Archaeology, *History in Transition*, Department of Fine Arts, Bangkok, 1965)
4. Majumdar, R.C.: *The Indo-Asian Culture (India and Thailand)*, Quarterly, Vol. II, No. 1, July 1953, I.C.C.R. Publishing House, Calcutta, 1953, p. 103.
5. *Suvarnabhumi* is referred to in Pali *Milindapanho* as follows:

"Yatha . . . Alasandom Kalapatanam Suvarnabhumim gacchanti".

(Pali *Milindapanho Dhutangakatha*, Vol. VI, Bombay University, Bombay, 1940, p. 351)

—It is also referred to in *Suparagajataka* of the Sanskrit *Jatakamala* in the following words:

"Athakadacid Bharukaccha dabhiprayatah Suvarnabhumivanijjo Yatrasiddhikamah".

(*Jatakamala Suparagajataka*, Ch. XIV, p. 88)

—It has also been mentioned in the following Pali *Jatakas*:

Pancanipata, *Dasanipata* and *Mahanipata Jatakas*. (*Manikandalavagga-Sussondijataka*, Vol. III, p. 188)
6. Majumdar, R.C. & Raychaudhuri, H.C.: *An Advanced History of India*, London, 1953, p. 215.
7. The details are given below:

Opposite of the Ganga river in India there is an inland in the ocean. It is called *Chryse*. Beyond the island of *Chryse*, the skies then ended at one place in the country of Thin (New China).

(Moorhead, F.J.: *A History of Malaya and Her Neighbours*, Vol. I, London, 1957, p. 13.
8. The Old Pliny (Roman Writer) mentioned that: "... beyond the mouth of the Sindh river, there is the golden island. In this place full of gold".

(Siriwatanana Torn, Khun: *Suvarnabhumi or Golden City*, Aksornsampan Press, Bangkok, 1972, p. 35)
9. Ptolemy says that "the ship started from the mouth of the Ganga river sailed towards the south-east direction. The first land is Argyra Airhadai, with its seaport named Barakoura. Then the ships reach the country of Argyra (Silver Land) (Arakan in Lower Burma). Then the ship reached one peninsula and goes on to the place of primitive tribe named Besynga (it means the area comprising the mouth of Irravadi river in Burma). Then the journey going on to 'Golden Land' or Chryseersopes, its seaport named Takkola."
- (Moorhead, F.J., *op cit.*, p. 19)
10. The Chinese records state:

"Beyond the country Fu-nan in the westward 2000 Li, there is the country Chinlin. In this country there is the gold and silver hoards. There is much population in this country. They were the lover of animal-hunters."

(Yupho, Dhanit: *Suvarnabhumi*, Bangkok, 1967, p. 57)
11. Wheatley, Paul: *The Golden Khersonese*, Kuala Lumpur, 1961, p. 116.
12. . . . : *The Kalyani Chronicle and Sasanavong*, Edited for the Pali Text Society in 1877 by Mabel Harnes Bode. —Monavitnoo, Saeng Prof.: *Sasanavong or History of Religion* (Thai Edn.), Bangkok, 1963.
13. Bapat, P.V.: *2500 Years of Buddhism*, Publications Division, Delhi, p. 97.
14. Coedes, G.: *The Making of South-East Asia*, New York . . . , p. 68.
15. For discussion of this point, also see the book named *Suvarnavipa* by R.C. Majumdar.
16. One of the 16 powerful monarchical states of India during the sixth century B.C. This state had flourished in the time of Buddhism. At last, Champa lost its prosperity and independence at the hands of the leader of Magadha empire.
17. Siriwatananatorn, Khun: *Suvarnabhumi or Golden City*, Bangkok, 1972, p. 113.
18. *Ibid.*, p. 113.
- Cf. Trinarong, Prapat: *Essays on the Introduction of Buddhism in Thailand*, The Silpakorn Journal, Vol. VIII, Year VIII, Bangkok, 1955.
19. The name *Thong*, *Supan*, *Kanchana* represented the Thai words meaning gold or *Suvarna* in Sanskrit language.
20. Kusalasaya, Karuna: *Buddhism in Thailand: Its Past and Its Present*, Buddhist Publication Society, Kandy, Ceylon, 1965, p. 5.
21. Dhaninivat, H.R.H. Prince: *The Excursion to Nakon Pathom and Phra Pathom Chedi*, The Siam Society, Bangkok, 1967, p. 8.
22. Pathom is the Thai word meaning "First" (*Pratham*) in Sanskrit. Thus, the name of the town means the first place where Buddhism reached.
23. Sanchi is the site of the most extensive Buddhist remains now known in India. The site had no apparent connection with the traditional history of the Buddha. The place is scarcely mentioned in Buddhist literature. The monuments at Sanchi are now the most magnificent and perfect examples of Buddhist art in India. Sanchi is only five and a half miles from Vidisa (modern Bhilsa) on the confluence of the rivers Vidisa and the Vetravati (modern Betwa). It was the capital of Eastern Malava or the Dasarana country and the most important point on the great highway leading from Mathura to Pratishthama on the Godavari. The monuments at Sanchi consist of *stupas* No. I, II, III and the periods of their construction started from the reign of Emperor Asoka. It was re-constructed in the periods of Early Andhra Kings about second half of the 1st century B.C., and the Sunga, Kushana and Gupta periods respectively.
- (Agrawala, V.S.: *Indian Art*)

24. Dhaninivat, H.R.H. Prince and Bidyalabh, Kromamun: *A History of Buddhism in Siam*, The Siam Society, Bangkok, 1965, p. 1.
25. Sutat N. Ayudhya, P.: *The Foundation of Buddhism at Ban Ku-Bua Ratchaburi Province or Karnfangrakthan Praputtasasana Tee Ban kubua Rajchabeuri*, Prae Pitaya Press, Bangkok, 1968, p. 14.
26. Ward, C.H.S.: *Buddhism: Mahayana*, Vol. II, London, 1952, p. 39.
27. Upto the days of Kanishka I, the Mahayana Buddhist missionaries had followed the three principal sea-routes to propagate Mahayanism in South-East Asia. They were as follows:
 1. They sailed the ship by passing the Andaman and Nicobar islands and landed at Sumatra or Java islands.
 2. They sailed around the Malay peninsula, and landed at Gulf of Siam.
 3. To reduce the way, they had landed in the Western part of Malay peninsula, and going on by crossing the Malay peninsula in the area of Trang or Takola, and travel to other places.
 (Archaeology, Division of: *Essays on the History of South-East Asia*, National Museum; Bangkok, 1957, p. 4)
28. Kusalasaya, Karuna: *op. cit.*, p. 6.
29. The full description of the origin and history of Sailendra Dynasty or the ruler of Sri-Vijaya Kingdom, also see:
 1. "A Short History of South-East Asia" by Brian Harrison.
 2. "History of South-East Asia" by D.G.E. Hall.
30. Thinarong, Prapat: *op. cit.*, p. 5.
31. For more details about this section, also see:

—Bhattacharyya, Binoytosh: *op. cit.*
32. For details see:

—Damrong Rajanubhab, H.R.H. Prince: *op. cit.*, p. 81.
33. According to the legendary account, the name of Kambuja called after Kambu Svayambhuva, the King of Aryadesa. He was the follower of Lord Siva. It is interesting to note that Saivism became the state religion of Kambuja from early days of its foundation.
34. Sri-lep or Sri-Deva now represents one hamlet in the province of Pechabun, north Thailand. Pimai is now the sub-district of Nakon-Ratchasima Province, north-eastern Thailand. In these towns there are several remains of religious monuments bearing strong Khmer influence.
35. *Khao Banomrung* represented the Thai word, meaning "the mountain of the pointed end of rainbow", *Khao*—mountain, *Banom*—pointed-end and *Rung*—rainbow. Now it is situated in the Buriram province in the North-Eastern part of Thailand.
36. Majumdar, R.C.: *Hindu Colonies in the Far East*, Calcutta, 1963, p. 236.

For further details, see:

—Le May, Reginald: *The Culture of South-East Asia* (*The Heritage of India*), George Allen and Unwin Ltd., London, 1964.
37. Harvey, G.E.: *Outline of Burmese History*, London, 1947, p. 22.
38. *Chedi Jet Yod* is derived from the Thai word, meaning the *Chedi* or stupa of seven peaks. *Chedi* meaning stupa, *Jet* meaning seven and *Yod* meaning top or peak, summit. This is the most important Buddhist monument in Chiangmai province. Its architectural features bear Burmese influences of 10th century A.D. It is supposed to be built up in the time of Pukam (Pagan). *Theravada* Buddhism from Pagan in Lower Burma.
39. For further details, also see:

—Syamananda, Rong: *A History of Thailand*, Bangkok, 1968.
40. The name of *Lankavong* or Sinhalese *Theravada* Buddhism is adopted from its birth-place. It is Ceylon whose original name was Lanka or Sri Lanka. The Buddhist island which is the habitation of the Dravidians who had migrated from India in Proto-historic time after the invasion of the Aryans.
41. Tipayakesorn, C.: *Pra Putha Sasama Nai Sri Lanka or Buddhism in Ceylon*, Chareonsin Press, Bangkok, 1965, p. 274.
42. Sanich: *Pravat Kana Songthai (History of Thai Buddhist Sangha)*, Sophon Press, Bangkok, 1949, p. 76.
43. According to another authority, Thailand also sent the monks to Ceylon, and thereby obtained the *Upasampada Vidhi* (Ordination Rite) from Ceylon, which later became known in Thailand as *Lankavong* sect. This was about 1257 A.D. (B.E. 1800).

(Kusalasaya, Karuna: *op. cit.*, p. 12)
44. Tinarong, Prapat: *op. cit.*, p. 14.
45. But other sources tell us that King Ram Khamhaeng of Sukhothai had extended his suzerainty towards whole area of modern Thailand. His conquest extended far and wide and a large number of territories both on the Thai border and neighbouring countries became his vassal states. Southwards according to his Stone Inscription No. I, he had subdued several areas including Nakon Sri-Tammarat (Ligor). It is true to say that in the time of his occupation of Nakon Sri-Tammarat, he had seen the significance of *Lankavong* Buddhism there. So he, on his return to Sukhothai, took with him the *Lankavong* monks and scriptures to establish the Buddhist *Sangha* in Sukhothai.
46. The original passage of this inscription in Thai language of Sukhothai script reads as follows:

"Phou khun Ram Khamhaeng Krathamauithan kae Mahathera Sankaraja Prat Reinjhob Phra Tripitika huakokkha phukru nai muang nee tukkon luk thae muang Nakon Sri Tammarat Maa".

(Ram Khamhaeng, Phokhun: "Prachumsilachaluksukhodaya Vipaka I" or *The Collection of Stone Inscriptions of Sukhothai Part I*, Bangkok, 1957)
47. The Thai word, meaning the stupa surrounded by a row of half-body elephants at its basement. *Chang* means elephants, *Lom* means to surround. It is one of the most important evidences about the introduction of

- Lankavong Theravada Buddhism in Sukhothai, north of Central Thailand.*
48. *Khao Prabat Yai* is the Thai expression meaning the mountain of the Great Buddha Foot-prints. *Khao*—mountain, *Prabat*—Buddha's foot-print and *Yai*—Great or big.
 49. Division of Archaeology: *The Sukhothai Art*, Silpakorn Journal, Bangkok, 1965, p. 12.
 50. Department of Fine Arts: *King Ram Khamhaeng and the Lankavong Buddhism*, Silpakorn Journal, Bangkok, 1962, p. 72.
 51. *Arannavasi* is the Thai word meaning "anyone who lives in the forest hermitages". *Aranna*—forest and *Vasi*—householder. Also *Gamavasi* means the layman. *Gama* derived from Sanskrit language meaning village, *Vasi*—householder.
(Rahula, W.: *A History of Buddhism in Ceylon*, Colombo, 1956, p. 197)
 52. *Thailand: Past and Present*, Bangkok, 1957, p. 39.
 53. Panchathanumash, J. and Chakra Patipong, Phra: *The Ayudhya Chronicle (Prarajongsavarn Krungsri-ayudhya)*, Bangkok, 1950, p. 127.
 54. It means that not only the *Lankavong Theravada* Buddhism flourished in this reign, but also the *Mahayana* sect of Buddhism.
Prasertaksornniti, Luang: *Pongsavarn Krung Kao (An Old-town Chronicle)*, Ruangrungham Press, Bangkok, 1963, p. 448.
 55. *Pa Kao* sect is the name of the new sect of *Theravada* Buddhism, first originated in Ayudhya period before the reign of King Baromatrailokanath. *Pa Kao* is a Thai word meaning "the forest of glass"; *Pa*—forest, and *Kao*—glass.
 56. Their names were *Phra Dhamkampee*, *Phra Methungkorn*, *Phra Yanmungkhal*, *Phra Silvong*, *Phra Sari-putra*, *Phra Ratanakorn*, *Phra Buddhasakorn* and *Phra Prommuni*, *Phra Somanathera*.
(Amatayakul, T.: "*Pra Rajongsavarn Krung Syam*" (*The Siamese Chronicle*), Klangvidya Press, Bangkok, 1952, p. 432).
 57. *Ibid.*, pp. 431-4.
Cf. Damrong Rajanubhab, H.R.H. Prince: "*Phra Rajongsavarn Chabab Phra Rajhatlekha*" (*The Royal Chronicle Edition of Royal Script*), Vol. I, pt. I, Bangkok, 1948.
 58. Other sources record the name of the Ceylonese king in different forms. King Kirti Srivijaya and Kirtisiri. In our opinion the name King Kirtisiri seems to be correct.
 59. Pieris, P.E.: *English Translation from the Sinhalese of an Article entitled King Kirtisiri's Embassy to Siam in Saka 1672 (A.D. 1750)* (In J.R.A.S. Ceylon Branch, Vol. XVIII, 1903, p. 3).
Cf. Damrongrajanubhab, H.R.H. Prince: *Karnapradisatan Prasong Sayamvong nai Lankatavira (The Establishment of the Siamese Sangha (Syamvong sect) in Ceylon)*, Bangkok, 1943.
 60. This sect is also referred to as the *Syamopali Vamsa Siyam Nikaya*. The monastery mentioned in the article is Pubbarama monastery in Kandy. This monastery is the place of origin of *Syamavamsa* sect in Ceylon.
(Dhaninivat, H.H. Prince: *op. cit.*, p. 20)
 61. Subhasophon, S.: *Praputanasana kub Phra Maha Kasathai (Buddhism and Thai Kings)*, Bangkok, 1962, p. 145.
 62. *Tripitaka Chabab Tongyai* is the Thai word meaning "the Great Gilt Edition", *Tripitaka*—Edition or Buddhist doctrine, *Chabab*—Volume and *tongyai*—great or big gilt.
 63. *Quoted from the Tripitaka Edition sponsored by H.M. King Prajadhipok (Rama VII) in dedication to his royal brother and predecessor, Rama VI, 1925-8.*
... The first eight Buddhist Councils were held in different places as:
 1. The First Buddhist Council held in the cave of Sattapanni at Rajgriha, Magadha state in India.
 2. The Second Buddhist Council held at Vaisali in India.
 3. The Third Buddhist Council held at Pataliputra, Magadha, India, under the patronage of Asoka.
 4. The Fourth Buddhist Council held at Kashmir, India under the patronage of Kanishka I.
 5. The fifth, sixth and seventh Buddhist Councils held in Ceylon and eighth Buddhist Council held at Wat Chedi Jet Yod, Chiangmai province, north Thailand under the patronage of King Tiloka of Lan-na-thai kingdom.
 64. It is a Thai word meaning Decree or Law of Monks, *Kotmai*—Law or Decree while *Phrasongh*—meaning priest or monk.
 65. Siridham: *Kanpoklong kanasongh nai yukboran taung yukpatchuban Pak I (The Administration of the Buddhist Sangha from Ancient to Present Times, Part I)*, Yungli Press, Bangkok, 1933, p. 213.
 66. Kusalasaya, Karuna: *op. cit.*, p. 22.
 67. "*Wat Samorai an mee naam va Rajadivasth*" (*Wat Samorai or Rajadivasth*), Mahamongkut Rajavidyalai Press, Bangkok, 1956, p. 76.
 68. Dhaninivat, H.H. Prince: *op. cit.*, pp. 30-31.
Cf. Praying: "*Kamnuaad Dhammayuttika lai Mahanikaya*" (*Origin of Dhammayuttika and Maha Nikayas*), Thaiburikarn Press, Bangkok, 1956.
 69. The Mon monk named Buddhavongsa was regarded as the teacher of the *Dhammayuttika Nikaya*. He resided in Wat Bavonmongkol and got the title of *Rajakana Phra Sumetmuni*. He belonged to one branch of the Mon people who migrated to settle in Thailand during the reign of King Rama II. The name of this branch of Mon was *New Mon Race*. He was respected and honoured by Prince Mongkut himself. It was he who founded the *Dhammayuttika Nikaya*.
(Division of Archaeology: *Origin of the Dhammayuttika Nikaya*, Bangkok, 1957.)
 70. In the year 1967 A.D. the list of monasteries both *Maha Nikaya* and *Dhammayuttika* schools was as follows:

<i>Maha Nikaya</i> School	— 23,580 monasteries
	— 1,76,982 monks
	— 91,911 novices

Dhammayuttika School — 1,054 monasteries
 — 8,939 monks
 — 4,658 novices

This list has been increasing day by day.

The provinces of Thailand where the *Dhammayuttika* monasteries are not found were Uthaitani, Pichit, Pisanulok, Sukhothai, Nan, Suparnburi, Trang, Narathivas provinces.

The provinces in which the *Dhammayuttika* monas-

teries are found were Yala, Lamphun, Prae, Tak provinces.

(Department of Religion: *Reports of Religion in 1967 A.D.*, Bangkok, 1967)

71. *Reform Work of Religion in Rama V's Reign*, Bangkok, 1963, pp. 132-3.
72. 2500th Year of the *Buddhamahaparinibbana* (the year of the Buddha's death) corresponding to 1957 A.D. according to Thai Calendar.

CHAPTER III

1. Seckel, Dietrich: *Art of the World: Art of Buddhism*, Methuen, London, 1962, p. 22.
2. Quoted from "Mahavagga Literature" and Cf. Barua, D.K.: *Viharas in Ancient India*, Indian Publications, Calcutta, 1969, p. 8.
3. The monks were required to dwell under trees, and not in houses, according to the example set by Gautama Buddha himself, during his long course of meditation which was in theory supposed to be binding on all true monks. The root of the tree for an abode was one of the four resources of which every monk was allowed to avail himself.
 (Williams, Sir M. Monier: *Buddhism in its Connection with Brahmanism and Hinduism, and in its Contrast with Christianity*, Varanasi, 1964, p. 427)
4. While the Buddha was residing in Rajagriha at *Veruvana Vihara*, he had not instituted the retreat during the rains (*vassa*). Hence some of his disciples were in the habit of going on their travels alike during winter, summer, and the rainy season. The people complained of this and said that the monks in walking about during wet weather were unable to avoid crushing vegetable life and treading on minute living things. Thereupon, the Buddha prescribed that all the monks were to observe the *vassa* and to refrain from peregrination during whole of the rainy season.
 (Kavivorayan, Phra: For details, see: *Religion*, Bangkok, 1969)
5. Fergusson, James: *The Cave Temples of India*, Delhi, 1969, p. 13.
 For more details about this section, also see:
 Brown, Percy: *Indian Architecture (Buddhist and Hindu Periods)*, Taraporevala, Bombay, 1965.
6. Williams, Sir M. Monier: *op. cit.*, p. 449.
7. Seckel, Dietrich: *op. cit.*, p. 29.
 Cf. Damrong Rajanubhab, H.H. Prince: *History of Buddhist Monument*, Bangkok, 1960.
8. It is to be noted from other sources that the erection of the stupas by Emperor Asoka came from the reason that he imagined that the number of Buddhist followers was increasing in many parts of India. The four sacred places of Lord Buddha were the places of his birth, his Enlightenment, his preaching the First Sermon and Death which became the holy places for all Buddhists. In some cases the Buddhists had trouble to come to

worship at such places. So Asoka re-consolidated the Buddha relics and re-divided all of relics in equal proportion. Then he erected the *stupas* to shelter those relics in his empire and also presented them to other different countries. It was the beginning of the *stupa*-architecture.

(Boribal Buribhand, Luang: *Archaeology*, Bangkok, 1963, p. 47)

9. For details see:

Department of Fine Arts: *Method of Thai Architecture*, Bangkok, 1960.

10. Irwin, John: *Indian Art*. Sidgwick and Jackson, London, 1966, p. 72.
11. Publications Division, Ministry of Information and Broadcasting: *Temples of India*, Delhi, 1960, p. 11.
12. For details see:
 Department of Fine Arts: *The Buddhist Architecture in Thailand*, Bangkok, 1958.
13. Sarkar, H.: *Study in Early Buddhist Architecture of India*, Archaeological Survey of India, Delhi, 1966, p. 27.
14. For further details about this section see:
 —Brown, Percy: *op. cit.*
 —Agrawala, V.S.: *Indian Art*, Calcutta.
 —Saraswati, S.K.: *A Survey of Indian Sculpture*, 1st Edition, Calcutta, 1957.
15. Bapat, P.V.: *2500 Years of Buddhism*, Publications Division, Delhi, 1971, p. 249.
16. Sculpture in bronze has been one of the important factors of Buddhist art since the very beginning. It is one of the main groups of Buddhist monuments. There are four groups of Buddhist monuments detailed below:
Dhatu Chedi or the monument containing the sacred relics of the Buddha for worship purpose and his commemorative articles.
Dhamma Chedi or the monument which contained the doctrine or *Dhamma* (teaching) in scripture book of *Tri-pitaka* for worship or as the agency of Lord Buddha himself.
Boripokacedi (*Paribhogacetiya* in Pali) containing articles supposed to have been personally used by the Buddha such as his begging bowl and robes. In this category are also included the four sacred sites in connection with the history of the Buddha's life namely, his birth-place at Lumbini grove, the place where he

- became enlightened (Bodh-Gaya), the place where he preached his first Sermon (Sarnath) and the place where he died (Kusinagara).
- And lastly, the *Udesikachedi* which takes the form of a reminder of religion, such as the sculpture and the image of the Buddha.
- (Anuman Rajadhon, Phya: *Phra Chedi*, Thailand Culture Series, Vol. XL, Part I, Bangkok, 1952)
17. For details see:
Department of Fine Arts: *History of Indian Art and Buddhist Art*, Bangkok, 1955.
 18. But another source says that it was not King Udayana of Vatsa State, but King Prasenjit of Kosala State who was responsible for the origin of this first Buddha Image.
(Damrong Rajanubhab, H.H. Prince: *op. cit.*)
 19. *Ibid.*
 20. For details see:
Department of Fine Arts: *Origin of Buddha Image*, Bangkok, 1955.
 21. Irwin, John: *Indian Art*, London, 1966, p. 78.
 22. Saraswati, S.K.: *op. cit.*, p. 62.
 23. Agrawala, V.S.: *The Vakataka-Gupta Age*, Delhi, 1967, p. 448.
 24. It was the home of Nagarjuna, one of the *Sangha* founders of *Mahayana* Buddhism.
(Department of Fine Arts: *The Indian Art*, Bangkok, 1968)
 25. Coomaraswamy, A.K.: *History of Indian and Indonesian Art*, London, 1927, p. 139.
 26. Rowland, Benjamin: *The Art and Architecture of India* (Pelican History of Art), London, 1953.
 27. Maiti, Provatansu: *Studies in Ancient India (Pre-Historic Age-1206 A.D.)*, Calcutta, 1969, p. 381.
 28. Agrawala, V.S.: *op. cit.*, p. 458.
Cf. Majumdar, R.C.: *An Advanced History of India*, Macmillan, New York, 1967.
 29. This is in the case of gods and men in Gupta sculpture which is compared to the waist of a lion and in case of goddesses and women, to the middle of a kettledrum.
(Saraswati, S.K.: *op. cit.*, p. 126)
 30. It means the *mudra* of earth-touching. The story goes that Mara the Evil One was bent upon preventing the Buddha from attaining Enlightenment which would open the path of salvation to millions. So Mara and his hosts made a vehement assault to dislodge the Buddha from his contemplation and challenged his right to occupy the seat under the Bodhi Tree. Thereupon the Buddha, pointing towards the Earth Goddess called upon her to bear witness to his right to occupy the seat by virtue of the merits he had gained in his previous birth. The Earth Goddess responded and Mara and his hosts fled away. Thus this gesture indicates the triumph of the Buddha over Evil and his determination to attain enlightenment in order to open the path of salvation to suffering humanity.
(Department of Fine Arts: *Praputharupa Pang-Tang-tang or the Several Mudras of the Buddha-Image*, Bangkok, 1960)
- Cf. Bhattacharya, B.T.: *Indian Buddhist Iconography*, London, 1924.
31. *Ibid.*
 32. Havell, E.B.: *The Art Heritage of India*, D.B. Taraporevala Ltd., Bombay, 1964, p. 65.
 33. Topa, Ishwara: *Indian Culture*. Prakashan Kendra, Lucknow, 1968, p. 142.
 34. Majumdar, R.C.: *Ancient India*, Motilal Banarasidass, Delhi, 1971, p. 459.
- Many works have been compiled on the theory and art of painting. There is a tradition that the Narayana Rishi drew the figure of a beautiful nymph (*apasara*) with the help of mango juice in order to put to shame the celestial nymph (*aparasar*).
- But in the history of Indian painting, the famous work named *Vishnudharamottara* deals with the theory of painting. The principle of dance and the observation of natural objects are no less important for the art of painting. Dance acquaints the painter with human gestures and movements and gives him a solid basis for the exposition of his art. The rhythmic expression of living objects is an inspiration for him to guide his artistic activity. Thus the foundation of painting is laid on the power of imagination, the faculty of observation, the expression of rhythmic life-force and the principle of dance.
- (Topa, Ishwara: *op. cit.*, p. 144)
35. Maiti, Provatansu: *op. cit.*, p. 496.
 36. The paintings of Ajanta were for the first time discovered by an Englishman in 1819 A.D. It was found in a state of decay and its frescoes were hardly recognisable. Due to relentless and painstaking efforts of the Archaeological Department of the erstwhile Nizam's Government of Hyderabad, these frescoes were saved from final extinction.
(Topa, Ishwara, *op. cit.*, p. 146)
 37. Ramachandran, T.N.: *Brief Survey of Buddhist Art*, Delhi, 1971, p. 12.
 38. Kramrisch, S.: *Indian Sculpture*, Calcutta, 1933.
 39. Agrawala, V.S.: *Gupta Art*, Calcutta, 1947, p. 360.
Cf. Banerjee, R.D.: *Age of The Imperial Guptas*, 1933.
 40. Griffiths, J.: *Paintings in the Buddhist Cave-Temples of Ajanta*, 2 Vols., London, 1896-7, p. 422.
Cf. Yazdani, G.: *Ajanta*, Parts I-II, London, 1930-33.
 41. Irwin, John: *op. cit.*, p. 93.
 42. Kramrisch, Stella: *The Art of India Through the Ages*, London, 1954, p. 97.
 43. Department of Fine Arts: *The Relationship of Foreign Arts and Siamese Art*, Bangkok, 1950, p. 7.
Cf. Bauobut, J.: *The School of Art of Buddha Image in Thailand*, Bangkok, 1960.
 44. It is said that the Pala-Sena art has its importance in the history of Buddhist art for two reasons: 1. Because from the 8th and 9th century A.D. onwards *Vajrayana* art spread from north-eastern India to Nepal and Tibet and 2. Because it exerted an influence upon Indonesian-Buddhist art (especially from Nalanda, the most important spiritual centre), and many artistic influences were

also exerted upon Indonesia and Indo-China at the same time.

(Seckel, Dietrich: *op. cit.*, p. 43)

45. Bhattacharya, S.K.: *The Story of Indian Art*, Ram Lal Puri, Atma Ram & Sons, Delhi, 1966, pp. 70-71.
46. The style of Pallava architecture not only set the standard in the South Indian peninsula, but also largely influenced the architecture of the Indian colonies in the Far East. The characteristic of Pallava or Dravidian type of *sikhara* is met with in the temples of Java, Cambodia and Champa or modern Vietnam.
(Majumdar, R.C.: *op. cit.*)
47. The influence of Pallava sculpture especially the form of Buddha-image spread to *Suvarnabhumi* or Central Thailand from 5th century A.D. onwards. The discovery of the Buddha image bears strong Pallava influence in some provinces of Southern Thailand, and also the Pallava Buddha Image found at Eastern Thailand as well as Central Thailand, such as Nakon Pathom, Ayudhya, Lopburi Provinces. In North Thailand also have been found the Pallava artifacts. It means, the school of Pallava sculpture had closer contact with the Siamese art than other Indian schools of art.
(Bauobut, J.: *op. cit.*)

CHAPTER IV

1. For more details, see Chapter I of the present book.
2. Now these two locations are combined or located in Thai boundary. It lies in South of Thailand, Chaiya, one of the districts of Surathani province of South Thailand.
3. Pandey, C.B.: *India's Contribution to World Thought and Culture*, Vivekananda Rock, Memorial Committee, Madras, 1970, p. 455.
4. Near modern Calcutta, capital of West Bengal State, it stands much nearer the sea.
(Le May, Reginald: *A Concise History of Buddhist Art in Siam*, London, Cambridge, 1938)
5. *Ibid.*
Cf. Department of Fine Arts: *Art in Thailand*, Bangkok, 1955.
6. Boribal Buribhand, Luang & Griswold, A.B.: *The Royal Monasteries and Their Significance*, The Fine Arts Department Publication, Thailand Culture Series, No. II, Bangkok, 1968, p. 6.
7. Eitel, E.J. Rev.: *Chinese Buddhism*, London.
8. Thomas, E.J.: *Life of Buddha*, Kegan Paul, London, 1927, p. 126.
9. These two silver coins were discovered in the year 1969 at Band Song Ton, Pra Prathom hamlet, Nakon Pathom province. They were sent to Prof. George Coedes, the great scholar for deciphering the script. Prof. Coedes read it as follows:
"Sri Dvaravati Swarabunaya" means the "Merit of the King of Dvaravati".
—"There is truly the kingdom of Dvaravati in Central Thailand."
—"This is a well-organised and powerful kingdom. The king is the leader and rules over the whole country."
(Department of Fine Arts: *The National Museum Pra Pathom Chedi, Nakhorn Pathom*, Bangkok, 1970)
10. Department of Fine Arts: *Architecture in Dvaravati Period*, Bangkok, 1950, p. 4.
11. The most ancient objects found in Siamese soil came to light in August, 1927 at a village called Pong Tuk, about 10 miles along the road to Kanburi from the station of Bang Pong, where the railway from Bangkok turns south for the Peninsula and Penang. The archaeological excavation discovered the plinth of a temple sanctuary with the step leading up to it, and the bases of several other buildings were unearthed. The temple is over 80 feet long and 47 feet broad. The material used was mostly laterite but in some place bricks available.
For other details see:
Le May, Reginald, *The Culture of South-East Asia*, George Allen & Unwin Ltd., London, 1964.
Cf. Department of Fine Arts: *Architecture in Thailand*, Bangkok, 1960.
—Department of Fine Arts: *The Dvaravati Art in Thailand*, Bangkok, 1968.
12. Department of Fine Arts: *op. cit.*, p. 8.
13. According to the local tradition, 2,000 years ago, there existed on the site of the present city of *Pra Pathom*, a very ancient and flourishing city called *Chaisiri* or *Sirichai*, which was visited by Asoka's missionaries: Sona and Uttara Thera. And it is the best evidence to suggest the introduction of *Theravada Hinayana* Buddhism into Thailand for the first time. Thus, the long period of erection of *Pra Pathom Chedi* began about the time of *Suvarnabhumi* and continued up to the period of Dvaravati art.
(Le May, Reginald: *op. cit.*, p. 69)
For further details see Chapter I of the present book.
14. Boribal, Buribhand, Luang & Griswold, A.B.: *Thai Images of the Buddha*, Thai Culture, New Series, No. XVIII, Bangkok, 1969, p. 7.
15. Le May, Reginald, *op. cit.*, p. 65.
Cf. Napaknam, N.: *Art of the Buddha Image*, Bangkok, 1970.
16. Boribal, Buribhand, Luang & Griswold, A.B.: *op. cit.*, p. 7.
17. Department of Fine Arts: *op. cit.*, p. 5.
18. The name of Sri-Vijaya is popularly believed to be the ancient name of *Nakon Pathom* in present Central Thailand, which in that time was named *Chaisiri* or *Sirichai*. But, this theory has now been exploded by the new discovery of Stone Inscription from (Wat) Saema Muang temple, Nakon Sritammarat Province, South

- Thailand. The inscription refers clearly to the Sri-Vijaya kingdom of Sumatra and Malay archipelago.
(Boribal Buribhand, Luang: *Archaeology*, Bangkok, 1963, pp. 110-11)
19. When the Chinese pilgrim, I-tsing (I-Ching) made his first voyage from China to India in 671 A.D., his first port of call was *Fa-shih*, where he stopped for six months to study Sanskrit grammar. On his return to India, he had spent ten years at the University of Nalanda. He spent four more years at land of *Fo-shih* or *Shih-li-fo-shih*.
On the other hand, the group of inscriptions in Old Malay, found in Sumatra show the existence in 683-86 A.D. in Palembang of a Buddhist kingdom that had just conquered the hinterland of Jambi and the island of Banka. This kingdom bore the name, Sri-Vijaya, which corresponds exactly to I-tsing's (*Shih-li-fo-shih*). I-tsing says about the importance of Sri-Vijaya as a Buddhist *Mahayana* centre and the various Buddhist schools in the Southern seas.
(Coedes, G.: *The Indianized States of South-East Asia*, East-West Centre Press, Honolulu, U.S.A., 1968, p. 82)
 20. For details see:
(Chatterjee, B.R.: *Indian Cultural Influence in Cambodia*, Calcutta, 1964)
 21. This view is confirmed by the accounts of I-tsing who refers to the capital of *Che-li-fo-che* kingdom as *Foche*. *Foche* may be identified with Palembang in Eastern Sumatra.
 22. Department of Fine Arts: *The Brief History and Archaeology of the Indo-Chinese Peninsula*, Bangkok, 1965, p. 18.
 23. Le May, Reginald: *op. cit.*, pp. 81-84.
Cf. Kramrisch, Stella: *Pala and Sena Sculpture*, Calcutta.
 24. For details see:
Coedes, G.: *Angkor*, London, 1965.
 25. For details see:
Na Paknam, N.: *Art of the Buddha Image*, Bangkok, 1970, pp. 154-56.
 26. Department of Fine Arts: *The Lopburi Art in Thailand*, Bangkok, 1950, p. 37.
 27. The Thai word designated the great monument in Lopburi School of Art, located in Lopburi as *Pra-Prang-stupa* or temple, *Sam* means three, *Yod*=towers, summit.
 28. But other authorities suggested that *Pra Prang Sam Yod* are Buddhistic monument in conception and idea of its construction. These three towers ranged alongside one another representing the three divinities of *Mahayana* Buddhism, the two side towers which represent *Bodhisattva Avalokitesvara*, while the middle tower is represented by Gautama Buddha.
 29. For details see:
Department of Religion: *Hinayana and Mahayana Sects of Buddhism*, Bangkok, 1952.
 30. Department of Fine Arts: *The Siamese Buddha Image*, Bangkok, 1950.
Cf. Boribal Buribhand, Luang: *The Thai Images of the Buddha*, Bangkok, 1969.
 31. Le May, Reginald: *op. cit.*, pp. 150-51.
 32. For details, see:
Silpa Bhirasri, Prof.: *Thai Buddhist Art (Architecture)*, Thai Culture, New Series, No. IV, Bangkok, 1970.
 33. *Ibid.*, p. 9.
Cf. Silpa Bhirasri, Prof.: *Thai Architecture and Painting*, Bangkok, 1969.
 34. Fergusson, James: *History of Indian and Eastern Architecture*, Vol. II, Munshiram Manoharlal Oriental Publishers, Delhi, 1967, p. 406.
 35. Feroi, Prof.: *The March of Thailand*, Fine Arts Department, A Government Tourist Bureau Publication, Bangkok, p. 26.
 36. For details, see:
Silpa Bhirasri, Prof.: *op. cit.*
 37. The term *Vihara* refers to a hall containing images of Buddha and so the Thai *vihara* corresponds to the function of the building. But referring in the history of Indian Buddhist architecture the term *Vihara* has been generally understood as the residence of the Buddhist monks, the monastery.
(*Ibid.*, p. 16)
 38. Anuman Rajadon, Phya: *Phra Chedi*, Thailand Culture Series, Vol. XL, Part I, Bangkok, 1952, p. 3.
 39. For details see Chapter II of this book.
 40. *Banglang* in *Thai Pra Chedi* has its architectural feature derived from the square box of stone or *Harmika* on the dome or alm-bowl in Indian *stupa* such as the *stupa* of Sanchi. This form of architecture, the Thais imitated or adapted from the Indian source.
 41. The word *Chanai* is the name of a musical instrument of the *hautboi* kind with many circles round its body. It is perhaps the same as the Indian oboe of *Seranai*, *Shenai* and Malay oboe of *Suranei*, a kind of a *hautboi* which is again to be found in Persia.
(Anuman Rajadon, *op. cit.*, p. 159)
 42. Feroi, Prof.: *op. cit.*, p. 30.
 43. Department of Fine Arts: *op. cit.*, p. 43.
 44. Feroi, Prof.: *op. cit.*, p. 32.
Cf. Fergusson, James: *op. cit.*
 45. Department of Fine Arts: *op. cit.*, p. 47.
 46. The Thai word for the belfry, *Ho*, means structure or building while *Rakhang* means a bell.
 47. Silpa Bhirasri, Prof.: *Thai Buddhist Sculpture*, Bangkok, 1945, p. 3.
 48. For details, see:
Boribal Buribhand, Luang & Griswold, A.B.: *op. cit.*, p. 2.
 49. *Ibid.*, p. 3.
 50. The Buddhist painting of Ajanta Cave is near Aurangabad in India and *Srikiriya* or *Sigiri Hill* in Ceylon are the prototype of wall-painting in Thailand.
 51. Lyons, Elizabeth: *Thai Traditional Painting*, Thai Culture, New Series, No. XX, Bangkok, 1967, p. 4.
 52. *Koi* is the name of plant usually grown in Thailand and other tropical countries. It is a plant of the family of *urticaceae*.
 53. Pinkhanguen, V.: *Fine Arts and Craftsmanship of Thailand*, Bangkok, 1969, pp. 26-27.

54. *Ki-lek* leaves or tree are a kind of local Thai plant of the genus *cassia* (*cassia siamea leguminosaea*).
55. *Ma-kwit* is also name of a local Thai tree. It is the same as the wood apple or elephant apple (*Feronia elephantum rutaceae*), *Ma-dua* is genus of tear grass.
56. The Thai word applied for local Thai tree. It is the screw pine with beautiful flowers.
57. The Thai word applied for a particular kind of local Thai tree with its smelling flowers. It is a climbing plant or the *ilang-ilang*.
58. Lyons, Elizabeth: *The Tosachat in Thai Painting*, Thai Culture, New Series, No. XXII, Bangkok, 1971, p. 6.
59. For further details see:
Yupho, Dhanit: *The Khon*, Bangkok, 1968.
60. The city of Chiengsaen was built by King Saenphu in the year 1328 A.D.
61. At that time, the area of modern Laos was called the *Langchang* kingdom (meaning the kingdom of the million elephants) or the other name, *Srisattanakhanut*.
(Department of Fine Arts: *Essays on the National Museum*, Bangkok, 1950)
62. According to the Nalanda copper plate, the Pala king, Devapala, granted the land in order to build the Buddhist monastery at Nalanda University in Bihar to King Balaputra Deva, a Sailendra king of Java in 11th century A.D. It shows the close relationship between the two.
63. Silpa Bhirasri, Prof.: *Thai Buddhist Sculpture*, Bangkok, 1945, p. 26.
64. Boribal Buribhand, Luang: *op. cit.*, pp. 206-207.
65. Lyons, Elizabeth: *op. cit.*, pp. 13-14.
66. For details, see:
Damrong Rajanubhab, H.H. Prince: *Letters of Princes*, Part XLIX, Bangkok, 1959, p. 57.
67. Boribal Buribhand, Luang: *op. cit.*, p. 216.
Cf. Department of Fine Arts: *The Sukhothai Art and Craftsmanship*, Bangkok, 1957.
68. The original *Sukhothai Chedi* represents the earliest Buddhist monument in this period. It had been erected in the empire long before the introduction of *Lankavong* or Sinhalese *Theravada* sect of Buddhism in Thailand.
69. Department of Fine Arts: *op. cit.*, p. 5.
70. In Thai called *Panlom*. It is one of the specialized local Thai terms of architecture.
71. Silpa Bhirasri, Prof.: *An Appreciation of Sukhothai Art*
Thai Culture, New Series, No. XVII, Bangkok, 1968, p. 5.
72. *Ibid.*, p. 6.
73. Kampaengpet is the name of the Province in Upper Central Thailand, near the Province of Sukhothai of modern times.
74. Department of Fine Arts: *The Sukhothai Art*, Bangkok, 1950, p. 127.
75. Boribal Buribhand, Luang & Griswold, A.B.: *op. cit.*, p. 12.
76. Walking Buddhas had appeared in Indian sculpture since early times, as is to be seen at Kanheri in India, but only in relief. But the Sukhothai artist deserves the credit for giving the Standing Walking Buddha Image the first complete expression in the round.
(Department of Fine Arts: *The Arts of Thailand*, Bangkok, 1950)
77. Supanburi (Town of Gold) is situated in the North of Bangkok. U-Tong at present the name of the sub-district of this province.
(Damrong Rajanubhab, H.H. Prince: *Tales of Ancient Times*, Bangkok, 1954)
78. Department of Fine Arts: *Art of U-Tong, Ayudhya and Ratana Kosin*, Bangkok, 1968, p. 24.
79. Silpa Bhirasri, Prof.: *op. cit.*
80. Le May, Reginald: *op. cit.*, p. 194.
81. For details, see:
Dhaninivat, H.H. Prince: *Review of Prince Chula's The Twain Have Met* in J.O.S.S., Vol. XLVI, Part I, June, 1958, pp. 77-78.
82. Amatayakul, T.: *The Art of Ayudhya Period*, Bangkok, 1967, p. 45.
83. Department of Fine Arts: *The Evolution of Wall Painting of Thailand*, Bangkok, 1969, p. 176.
84. Department of Fine Arts: *op. cit.*, p. 52.
85. Organization of Tourism: *An Appreciation of Thai Arts*, Bangkok, 1960, p. 47.
86. For details, see:
Silpa Bhirasri, Prof.: *Thai Lacquer Works*, Thai Culture, New Series, No. V, Bangkok, 1969, p. 5.
87. *Siam General and Medical Features*, Bangkok, 1930, p. 72.
88. Lyons, Elizabeth: *Art of the Bangkok Period*, Bangkok, 1968, p. 2.
89. Department of Fine Arts: *op. cit.*, p. 28.

CHAPTER V

1. Publications Division: *Temples in India*, Ministry of Information and Broadcasting, Delhi, 1890, p. 8.
2. We get this information from Asoka's Edicts—Rock Edict II and XIII as well as the *Mahavamsa*, a Ceylonese chronicle.
3. Seckel, Dietrich: *Art of the World: The Art of Buddhism*, Methuen, London, 1962, pp. 106-7.
4. Majumdar, R.C.: *Ancient India*, Delhi, 1971, p. 463.
5. Publications Division: *Op. Cit.*, p. 12.
6. Department of Fine Arts: *The Development of Thai Art*, Bangkok, 1960, p. 4.
7. In Thai language this rock-cut stupa is called as *Dhatukranchedi* or *Thatukranchedi* meaning the stupa which contained the relic of the Buddha.
8. Agrawala, V.S.: *The Vakataka-Gupta Age*, Delhi, 1967, p. 458.
9. Silpa, Bhirasri, Prof.: *Thai Buddhist Art (Architecture)*, Thai Culture, New Series, No. IV, Bangkok, 1970, p. 12.

10. It can be said on the basis of the further development of stupa-architecture in India, especially during the Gupta period. At Ajanta *Chaitya* hall, the inner stupa consists of four niches at its dome, each niche enshrining the Buddha image. Thus, it seems to correspond with the foundation of huge Buddha image in Thai Temple-hall.
11. Publications Division: *Op. Cit.*, p. 32.
12. Brown, Percy: *Indian Architecture (Buddhist and Hindu Periods)*, D.B. Taraporevala, Bombay, 1965, p. 80.
13. Department of Fine Arts: *The Evolution of Architecture in South-East Asia*, Bangkok, 1960, p. 13.
14. Bauobut, J.: *The Short History of the Votive Tablet in Thailand* (Heritage of Thai Culture), Bangkok, 1971, pp. 80-81.
15. Majumdar, R.C. & Dutta, K.K.: *An Advanced History of India*, Macmillan, New York, 1967, p. 243.
16. Angkor Vat and Bayon are the most famous Khmer monuments in Kambuja. The former is a Vaisnavite Temple dedicated to Lord Vishnu, built by the Khmer King, Suryavarman II, while the latter is the Mahayana temple dedicated to the *Bodhisattva*, built by the Khmer King, Jayavarman VII. The art and sculpture which flourished during this period is called the art of Angkor Vat and Bayon schools respectively.
17. Department of Fine Arts: *The Several Mudras of the Buddha Image*, Bangkok, 1971, p. 47.
18. We think that the Naga in this story, called by Hindus as *Naag*, signifies the King Cobra or a *Hamadryad*.
19. Quoted from:
Majumdar, R.C.: *Hindu Colonies in the Far East*, 2nd Edition, Calcutta, 1963, p. 183.
20. Le May, Reginald: *The Culture of South-East Asia*, London, 1964, p. 174.
21. Bauobut, J.: *The School of Art of Buddha Image in Thailand*, Bangkok, 1960, pp. 79-80.
22. Silpa Bhirasri, Prof.: *Thai Buddhist Sculpture*, Bangkok, 1945, p. 17.
Cf. Coedes, George: *Art of Sukhothai Period*, Department of Fine Arts Publication, Bangkok, 1964.
23. Lyons, Elizabeth: *Thai Traditional Painting*, Bangkok, 1968, p. 1.
24. Dhanapala, D.B.: *Buddhist Paintings From Shrines and Temples in Ceylon*, A Mentor-Unesco Art Book, The New American Library of World Literature, New York, 1964, p. 7.
25. Painting is mentioned in the *Mahavamsa*, a Ceylonese chronicle, in a reference to painted vases in the reign of King Devanam Piya Tissa (307 B.C.). We also read in the *Mahavamsa* that Dutugemunu (161-137 B.C.) commanded artists to depict numerous scenes from the life of the Buddha of which we have one example in the Vessantara Jataka of the relic-chamber of the Ruvanweli Seya.
Ibid., p. 8.
26. The Jataka story called in Siamese as *Chadok* comprises of the legends recounting the previous lives of the Buddha while he was still perfecting the virtues that led to his final attainment of Enlightenment or Supreme Wisdom. There are 547 Jataka stories which recount the previous lives, as man or animal, of the Buddha and illustrate his path to Enlightenment. In Thailand the last ten Jataka stories, to the almost total exclusion of others, are used for teaching and as a subject for painting. These ten stories, known as *Tosachat*, illustrate the virtues by which the future Buddha perfected himself and thus finally achieved enlightenment. The ten Jataka stories have the following names:
 1. *Muga-Pakkha* (*Temiya*) (Renunciation)
 2. *Mahajanaka* (Perseverance)
 3. *Sama* (*Suvannasam*) (Loving Kindness)
 4. *Nemi* (Resolution)
 5. *Maha-Ummagga* (*Mahosodh*) (Wisdom)
 6. *Bhuridatta* (Moral practice or keeping the precepts)
 7. *Kandahala* (Forbearance)
 8. *Mahanaradakkassapa* (Equanimity)
 9. *Vidhurapandita* (*Witoon*) (Truth)
 10. *Vessantara* (*Vessandon*) (Charity)

The last Jataka known in Thailand as the *Maha Chat* or Great Birth of Buddha is usually recited in *wats* at the close of the Lent.

(Lyons, Elizabeth: *The Tosachat in Thai Painting*, Thai Culture, New Series, No. XXX, Bangkok, 1971)
Cf. Anuman Rajadhon, Phya: *The Maha Chat*, Thai Culture, New Series, No. XXI, Bangkok, 1970.
27. Silpa Bhirasri, Prof.: *Thai Architecture and Painting*, Bangkok, 1960, p. 27.
Cf. Government of Thailand: *Thailand Official Yearbook A.D. 1965*, Bangkok, 1965.
28. Lyons, Elizabeth: *Op. Cit.*, p. 8.

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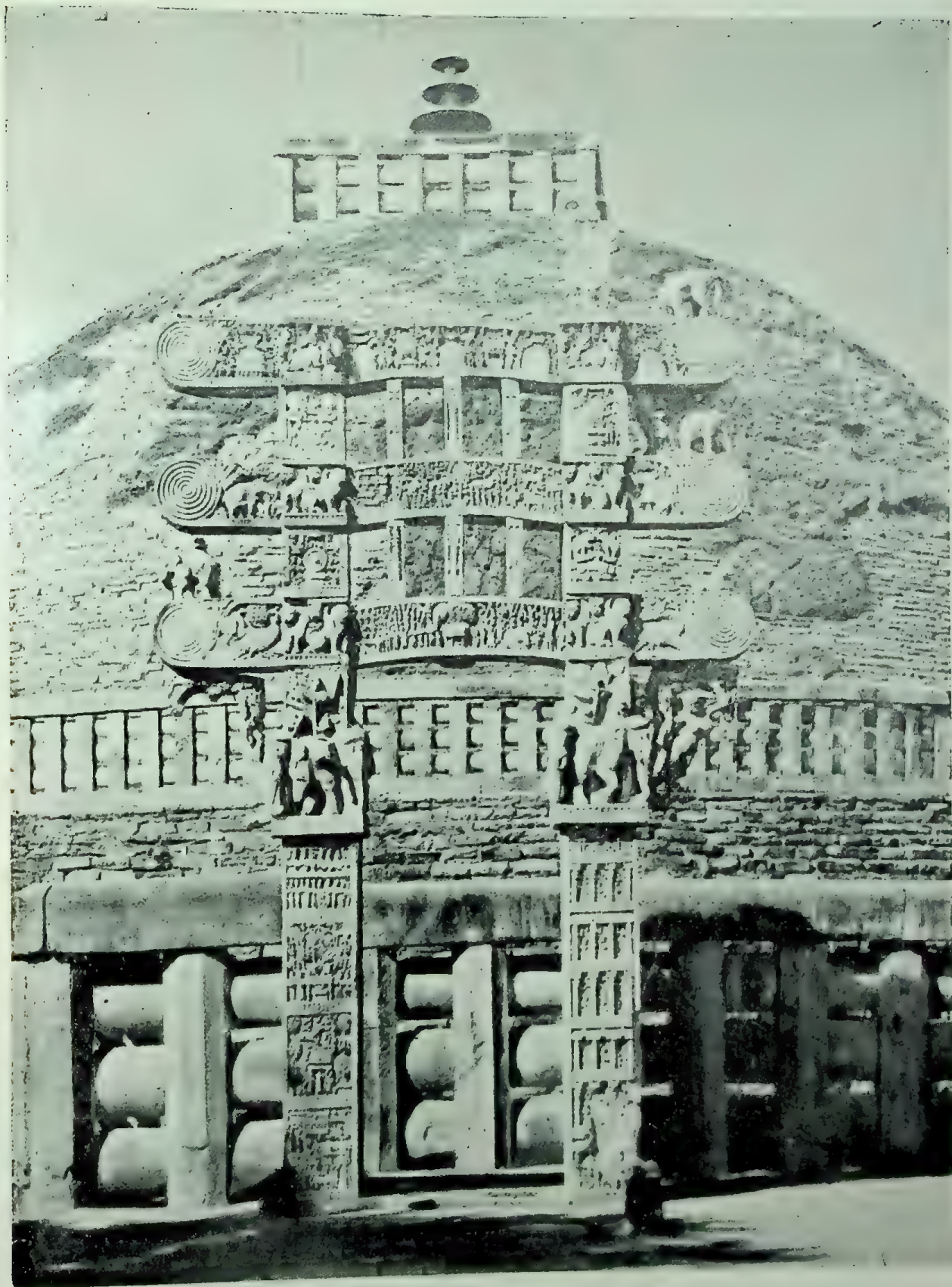
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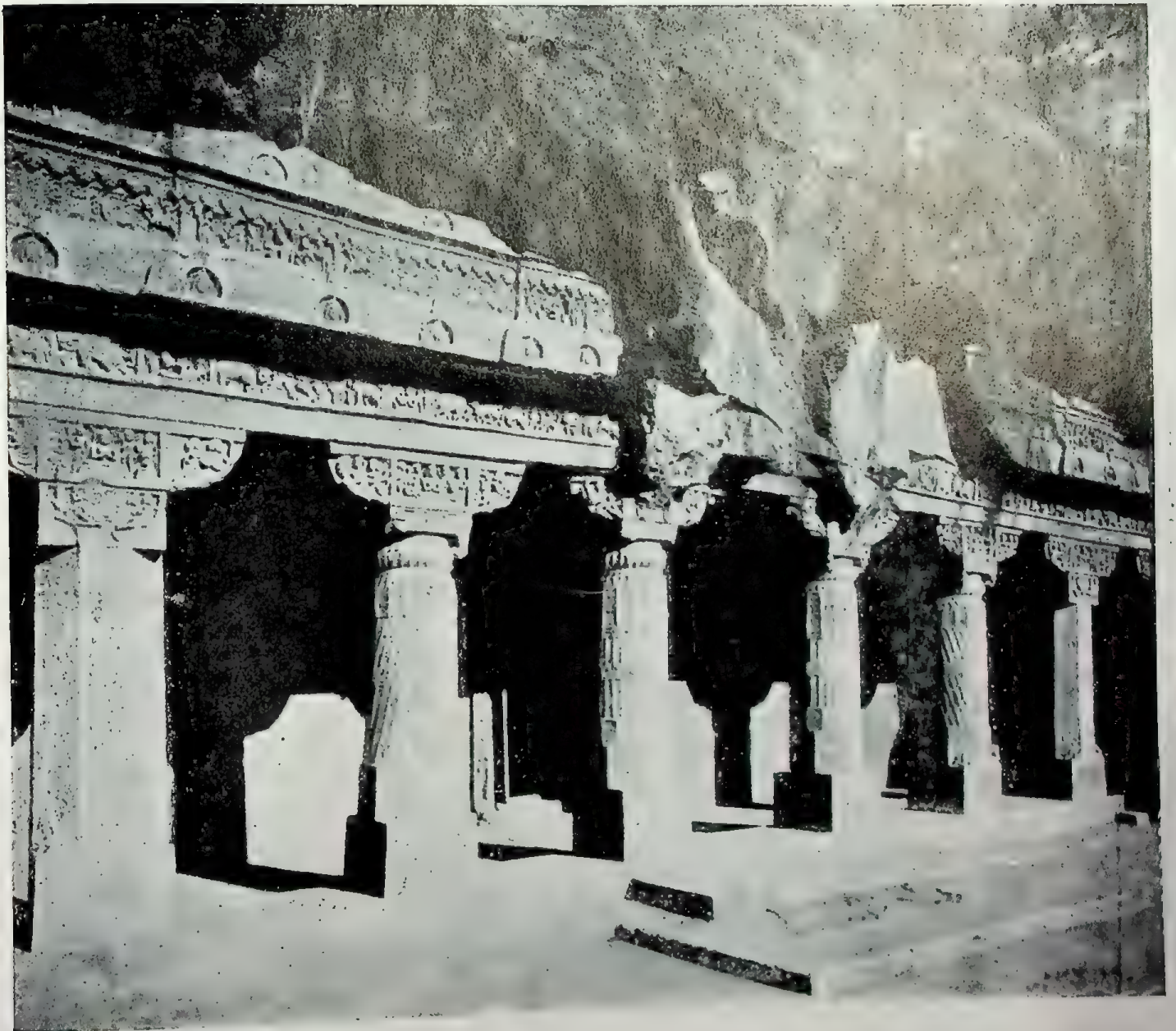


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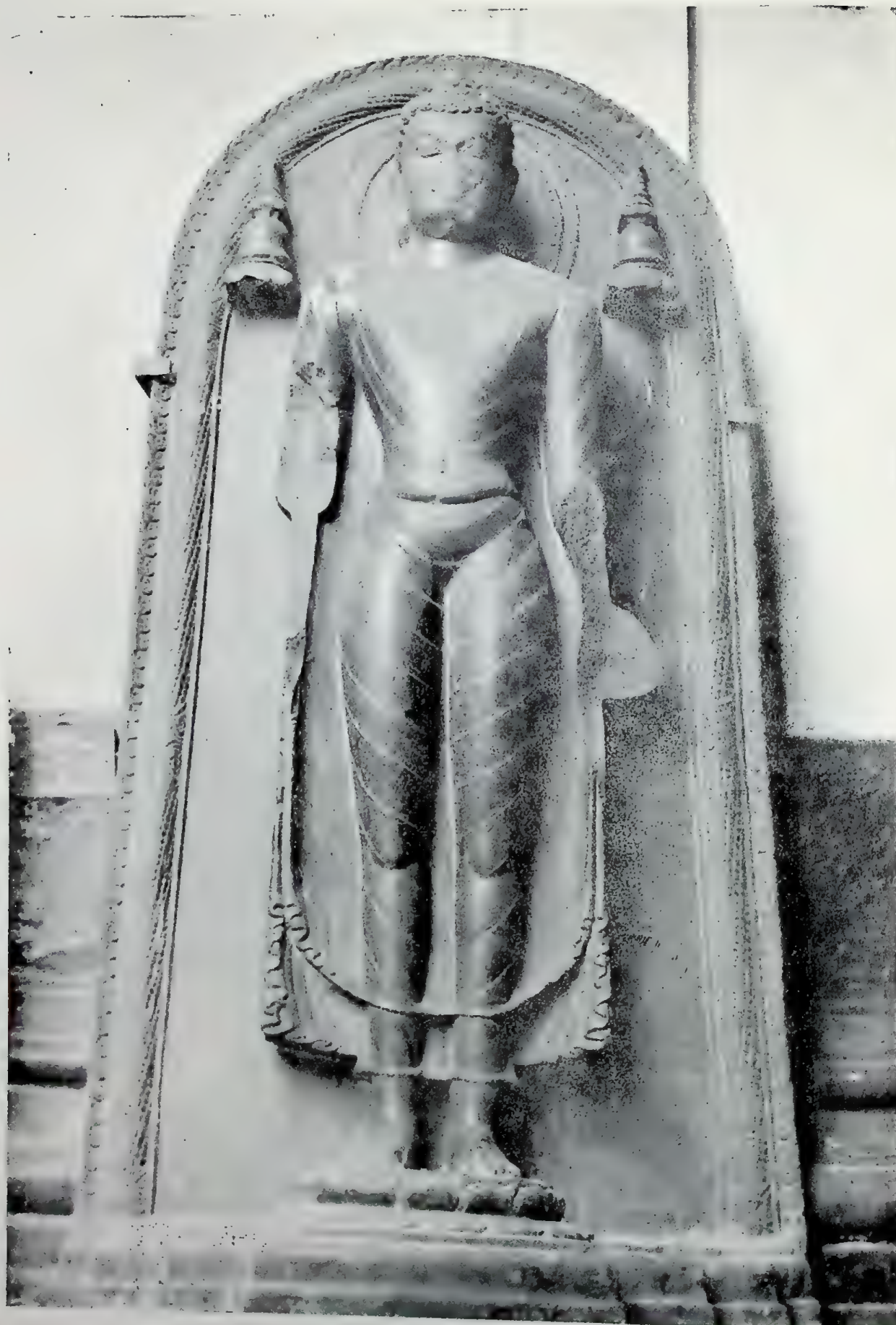


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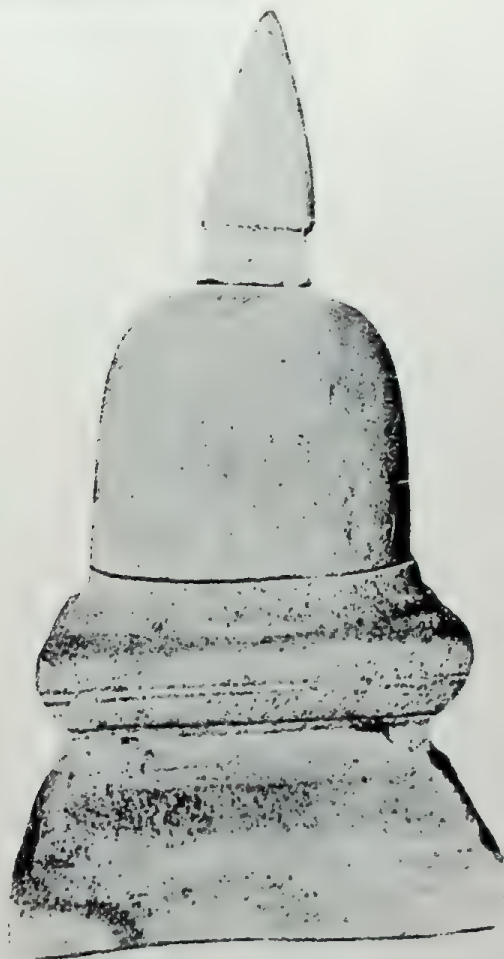
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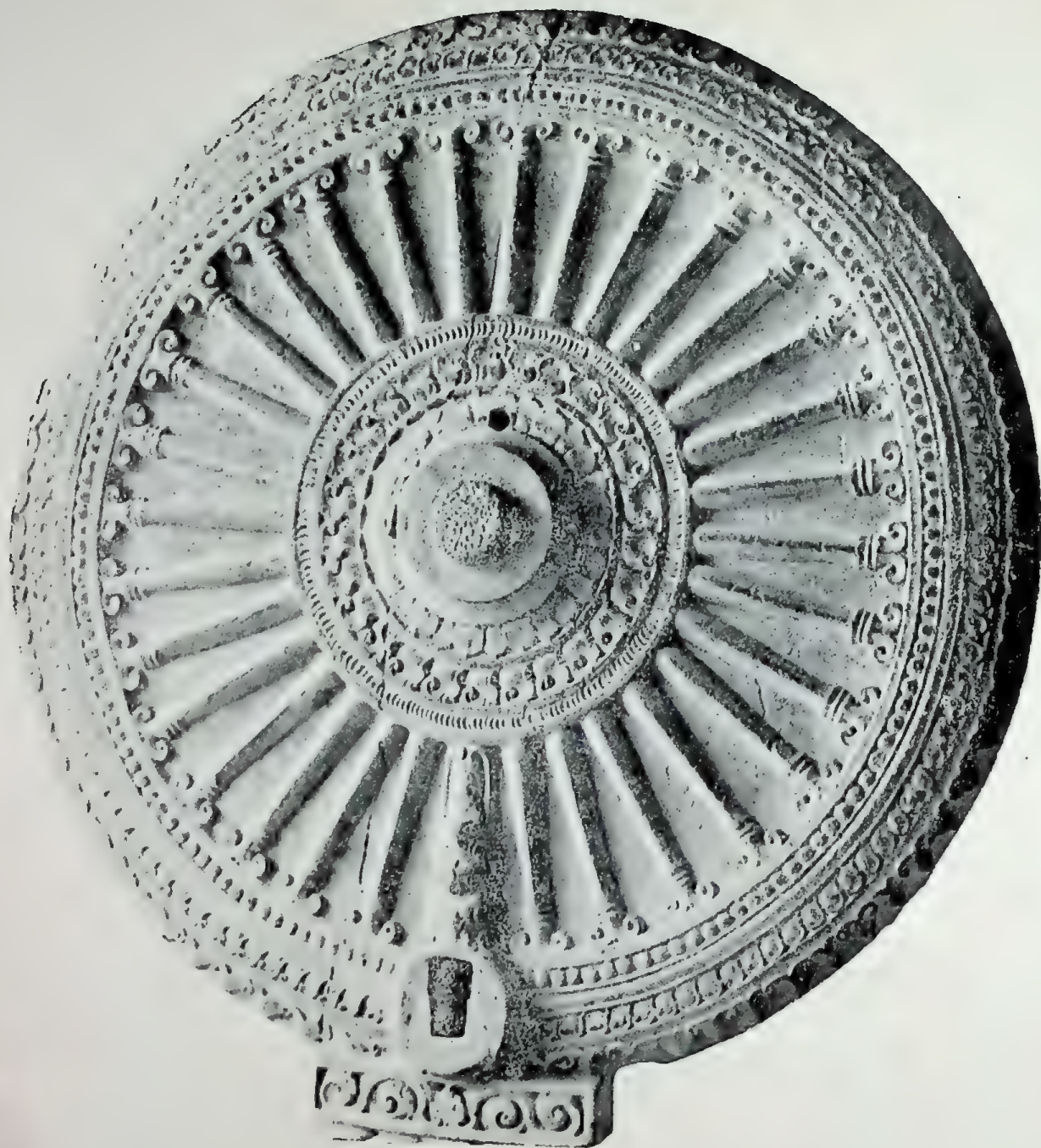
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